
Subject: Anyone have the Paris software signal flow chart?
Posted by [Rob Arsenault](#) on Thu, 11 May 2006 21:09:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

re's always the remote possibility
that some wiseguy put on a Bugs costume at Disneyland that day
just for a laugh, in which case who is the bigger fo

Subject: Re: Anyone have the Paris software signal flow chart?
Posted by [Mark McDermott](#) on Thu, 11 May 2006 21:38:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

that research which is why I'm pretty confident
about
>this. Of course, because I don't agree with you you assume I'm a uninformed
>idiot, like everyone else who has ever disagreed with you.

Looks like you are getting desperate here. Unfortunate personal
attacks will not make your case.

The test I specified is one wherein CD's that were not "spit out" by
your theoretical player are nonetheless shown to have degraded
audio. The thesis is that the point at

Subject: Here's the PDF version of the graphic
Posted by [Mark McDermott](#) on Thu, 11 May 2006 21:41:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

which CD's are "spit out" is
not the same as the one at which they clearly do not sound good.
I suspect the two thresholds are different. You have not proven
otherwise. Your cancellation test doesn't begin to answer these
questions and you offer no other.

>The basis of the interest was not audio
>CDs per se but why data error correction was so much more robust than audio
>error correction.

And perhaps, the two processes being different, they produce
artifacts at different thresholds than your data test reveals?

Did your friend identify what audio data correction sounds like?
After all, it is an extrapolation between missing sections of

information and is bound to have characteristics and may even impact audio quality.

(by the way, your description of hard drives and CDs being >wildly different is wildly wrong, very similar schemes are used

The crucial difference is that one is magnetic and one is a laser burning a section of dye. This is extremely different, and potentially

important, no matter how much you dismiss it.

>The error _correction_

>is designed to take a pretty fair number of errors for almost 2.5 mm on the

>disk. It can't be completely blank but it can be pretty bad. The correction

>will get vanishingly close to bit for bit correct. We tested this by editing

>iso images of audio CDs with a hex editor or with, believe it or not, Perl.

>Burning the images with the errors and then ripping the files would generate

>an audio file that matched perfectly to the original.

On the hard drive, not in actual playback on a CD player.

Once again you are extrapolating from this to presume that the same things happens in playback. You have no proof because you have not formulated a test that will ask the right question.

The right question is whether or not higher burn speeds degrade the audio output of CD players.

>Then I rememberd a time when I had a copy of Mule Variations by Tom

>Waits that got a massive scuff on it, and worse yet the scuff was in track

>4, Hold On, my favorite song on the record. In my CD players it would just

>stick zz-zz-zz-zz-zz-zz-zz-zz-zz. All of them. Not wanting to pay for a CD

>twice I took a flier and tried to rip the disk. I couldn't make an ISO of

>it, that failed. But I _did_ manage to rip to .wav files. All of this surprised

>me until I listened to the .wav of Hold On. Right at the place where it stuck

>before there were 5-6 seconds with subtle crackles in the background. Then

>I ripped it to MP3s and the exact same thing happened, crackles in that section

>of the CD. I can't prove this but I think the software or the drive is doing

>whatever it can to interpolate a section of the CD while the CD player decides

>it's faulty.

>So, me and my computer geek buddy went back to the ISOs and

>burned some of the CDs with enough erros that we expected the players to

>start interpolating. They chunked _very_ quickly. This answered the question

>that been going on in the back of my head for some time, why do computer
>drives often read CDs that CD players won't deal with? I _think_ that's
the
>answer, but I can't prove it--CD players are designed to be less error tolerant
>than data/audio drives in CDs. This makes sense because drives in computers
>are designed to deal with the deeper and wider error correction that a data
>disk would include so they would deal with more bad data because of the
higher
>error correction. However, I can say with confidence that most CD players
>appear to bomb out very quickly when they start interpolating.
>
>All of this is why I think the burden of proof is on the slow burning crowd.

Well, there is certainly more work to be done. But the case is not yet closed. There is a reason, beyond delusion, why these things sound different, but I suspect it will be resolved above our pay grade.

>For a while the problem was the pits weren't deep enough until someone pointed
>out that the pits can easily be between 65 and 130 nm and work just fine.
>Now we're on to elliptical burns and other such like. My ears say no, the
>data says no, the theory says no, so I'm going to stick with no until someone
>can convince me yes on one of the three. I'm certainly not going to go against
>all three.

My ears say yes, the data does not make your case, (since you haven't addressed the most important question yet) and the theory is largely an extrapolation on your part since the basic research has yet to be done. You test with data, but the problem is with sound not data, so you extrapolate from the data to sound, then draw conclusions without looking at the box which is likely to be the culprit itself. I remain unconvinced.

When we finally looked at the lousy filters in the 1630/40 A-D's we found that there was signal getting through above the point where the system could convert it to digital. This, as you probably remember, caused very bad sound indeed. Then all the fish-heads telling everyone they were deluded, got real quiet... My guess is that fast writing causes poorly-defined burns which cause a different sort of problem than you tested for by editing errors in. If all the burns are poorly written, you may indeed have a different situation than you tested for in that there is a continuing stream of correction going on that is audible, yet the disc still plays.

I wish we had the time and money to research this.

DC"TCB" <nobody@ishere.com> wrote:

>and if anything thought her

>pitch made playing and listening to music LESS fun for her.

I guess there's a few things that come to mind here. Perfect pitch has obviously got it's down side, but...

I find it frustrating to listen to, for example, a great solo, and to not have the secrets revealed. When I hear somebody do some weird off key run, and it works, I want to know what it was, and why it worked, and how it worked. I don't want to be stuck there going "Err, wow, but what was it?". Now it's possible that, with perfect pitch, these moments may lose some mystique for me when listening, but then at least I'd lose the frustration of not knowing what was played.

One thing that strikes me is that most people with perfect pitch are so used to it that they wouldn't really know what it's like without it. In most cases it arrives not that long after taking up music, so people don't really know what it's like to experience the frustration of understand music, but not simply hearing the whole production revealed to them.

Perhaps this frustrates me more than it does others.

It kind of comes back to an old question I posed myself back when I was a wee tacker (young bloke)... will understanding music remove it's magic? I asked myself long ago whether understanding music would ruin music for me, and of course, like people who have perfect pitch, I have no realy idea what it is like to listen to music and not immediately be going "Ah, right, we're in a major key, ah, we've moved to the fifth chord, how very typical... the sixth... minor chord oh don't tell me we're going to, yep, the drop to the forth... how very Let It Be...". I just take that for granted, and it doesn't bother me to do it. I was worried that it might detract from my appreciation of music to understand it too much, and no doubt in some ways it does. However I suspect the consequence of this is that I like more advanced music. That simple music bores me because it's more predictable to me. I don't have a problem with that.

I expect that with perfect pitch, my taste will possibly be altered further. There are artists who sing flat, and records where everything is flat. Some of this might start to annoy me, but I expect it will be offset by greater appreciation and understanding of other types of music.

Generally, most of my favourite music types are fairly much "in tune" anyhow.

In any case, I feel the risks are outweighed. With every ounce of greater musical understanding, one loses mystique in favour of appreciation, and perhaps some music may become hard to listen to. Still, in a way it's going to open my eyes to new things, and certainly, playing wise, to be able to just hit any note you hear in your head... well, there is a power in that

which is just too big a draw card for me.

Cheers,
Kim. Check out

<http://www.kusc.org/>

Log into their 96K feed. Doesn't that sound great? Imagine how many nodes and routers, etc etc that signal went through, and it sounds great. Now, I have played CD's through the Mac Mini here and I must say that my Adcom CD player sounds better than the Mini when playing the the same CD, so it's not like the Mini has super good D-A's or killer analog electronics, etc. But the KUSC feed, which uses the same D-A and analog electronics in the Mini sounds terrific. I suspect that the Mini makes a better internet radio tuner than it does a CD player. Ideas?

Even when KUSC is playing discs which I own and know well, the compressed feed sounds really good, (though I haven't been quick on the draw enough to get a CD in there so I can A-B them when one comes up)

There's no agenda here, I'm just amazed at how the artifacts associated with compression are much less audible than those associated with, say an analog FM receiver. I can tune KUSC in on my Technics tuner and A-B that with the feed and the feed just *murders* the FM broadcast.

DCThis is a multi-part message in MIME format.

-----=_NextPart_000_0033_01C688D0.1DDC26A0

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

>>>My point is that you can't take a faulty instrument and extrapolate =
from
>>it
>>>how non-faulty gear will work.=20

Thad, you do realize that as a CD player laser diode output dies (I =
have certification from both Sony and Pioneer in laser disc technology) =
it becomes less tolerant of read errors? I can remember tweaking up the =
output on the early designs, before they had comparator circuits to do =
it for ya. Boy, don't screw that one up at \$150-\$225 per diode assembly =
by over cranking and burning it.=20

This has nothing to do with interpolation IMO, with exception to =

interpolations ability to take those read errors and extract something =
usable. By proxy that it can't (remember - I posted that consistently =
it's the fast burns that won't play/skip around) make the faster burns =
read correctly and the slower ones do.. I just don't see how you're =
getting to the conclusion you proclaim man. Read further if you still =
don't see what I'm trying to say.

>=20

>>>My point was

>>>that any correctly working burner will produce errors that are =
statistically

>>>and audibly meaningless, at whatever speed is being used.=20

ok, I have to point this out again. There is nothing wrong with my =
burners.

Not unless 4 different ones of different ages and using different =
software with differing brands of cd blanks somehow all colluded against =
me to show the same kind of errors. And that'd just be plain silly :)

From another post on this subject:

>>Most recently, the master from my live session was duped at 48x
>>on a Microboards CD duplicator. Sounded awful. To everyone.
>>Slower sounded better. To everyone. You cannot account for this
>>evidence so you dismiss it. Ok.

>=20

> That's not the kind of evidence I'm looking for. We all know that our =
perceptive

> hardware is imperfect. Witnesses routinely identify the wrong person =
in lineups,

> illusions of movement can be created with surround sound, etc and so =
on.

> So the entire basis of scientific inquiry is to try to establish facts =
that,

> as much as possible, take our perceptive apparatus out of the =
equation. If

> there is a fault in my test tell me what it is and I'll see if I can =
come

> up with a better one. And, as I've repeatedly said, if someone can do =
blind

> ABY tests and show a statistically significant result I'll be happy to =
revisit

> the issue.

It seems that we are all revisiting this issue. And I'm not afraid of =
that at all, it's the best way to learn if you have the time to do it. =
However, facts for me are facts. I can consistently make a coaster for =
listening in my car by pushing the burn speed up. This is not an =

interpolation issue directly, so for me it's not about phase, coherency = of D/A convertors or anything to do with sound even. It doesn't sound = good if it won't play. It's about making a disc that'll play at all due = to the amount of errors I see in fast burns. This addresses the original = question of (see topic) burn time versus accuracy. To that end I say, = absolutely it matters.=20

BTW, did you try the same test scenario in a cheapo blaster box or two = with low grade parts? Let's face it, in a world of MP3 players, it ain't = about quality for most of the listening public. Here is where that error = rate matters the most, because it's your largest audience. Pile in that = a lot of CD players now do MP3 (already heavily compressed data) audio = and you have a recipe for big problems.=20

skippy skip snipy snip

>=20

> I'll skip over the implied insult that I'm willfully deaf and don't = understand

> how audio (and other kinds of) data works and await either a better = test

> than the one I used or proof that goes beyond 'everyone hear the = difference'

> when there would be obvious pressure to agree with that fact.=20

>=20

I'm officially getting frustrated and I'll probably just drop out of = this thread pretty quick. This is not what the original poster asked, = nor does it address his concerns fully. Just to be clear - I'm not = trying to insult anyone man, but seriously you are not listening to what = I'm saying or you couldn't be taking a stand that speed doesn't matter. = You said you did a phase reverse test. I am telling you it does NOT = matter in relation to read errors up to a point. That's the = interpolation circuit's job. You tested audio stream out. I'm talking = about read errata. Unless you built a high impedance (and I mean HIGH = so as not to suck down the laser output) test rig, hooked an = oscilloscope up to the laser output and counted the errors with a = capture device, your theory isn't 100% sound. That's a fact. I have = built such a rig, and I still have it around here somewhere from when I = used to do this for a living.=20

There is the output of the audio and then there's what is actually = coming off the disc, and believe me... it is positively not the same = thing, and it won't read the same each pass, either.=20

On another note, and kind of a geek humor one, a Sony rep told me years =

back that the Japanese invented a word over the sound from the speakers =
the first CD players made that didn't have interpolation. I cannot =
verify it, but it sure was funny at the time to all us geeksters talking =
about the newer (at that time) sony interp circuits and why everyone =
under the sun used them including Philips.=20

Dokan

Look it up for a laugh,=20

AA

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0033_01C688D0.1DDC26A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>>>My point is that you can't =
take a=20

faulty instrument and extrapolate from
>>it
>>how=20
non-faulty gear will work. </DIV>

<DIV> </DIV>

<DIV>Thad, you do realize that as a CD =
player laser=20

diode output dies (I have certification from both Sony and Pioneer in =
laser=20

disc technology) it becomes less tolerant of read errors? I can =
remember=20

tweaking up the output on the early designs, before they had comparator =
circuits=20

to do it for ya. Boy, don't screw that one up at \$150-\$225 per =
diode=20

assembly by over cranking and burning it. </DIV>

<DIV> </DIV>

<DIV>This has nothing to do with =
interpolation IMO,=20

with exception to interpolations ability to take those read errors and =
extract=20
something usable. By proxy that it can't (remember - I posted that =
consistently=20
it's the fast burns that won't play/skip around) make the faster =
burns=20
read correctly and the slower ones do.. I just don't see how you're =
getting to=20
the conclusion you proclaim man. Read further if you still don't see =
what I'm=20
trying to say.</DIV>
<DIV>
>
>>My point=20
was
>>that any correctly working burner will produce errors =
that=20
are statistically
>>and audibly meaningless, at whatever =
speed is=20
being used. </DIV>
<DIV> </DIV>
<DIV>ok, I have to point this out again. =
There is=20
nothing wrong with my burners.</DIV>
<DIV>Not unless 4 different ones of =
different ages and=20
using different software with differing brands of cd blanks somehow all =
colluded=20
against me to show the same kind of errors. And that'd just be plain =
silly=20
</DIV>
<DIV> </DIV>
<DIV>From another post on this =
subject:</DIV>
<DIV>
>Most recently, the master =
from my live=20
session was duped at 48x
>>on a Microboards CD =
duplicator. =20
Sounded awful. To everyone.
>>Slower sounded =
better. To=20
everyone. You cannot account for this
>>evidence so you =
dismiss=20
it. Ok.
>
> That's not the kind of evidence I'm =
looking for.=20
We all know that our perceptive
> hardware is imperfect. Witnesses =

routinely identify the wrong person in lineups,
> illusions of =
movement=20
can be created with surround sound, etc and so on.
> So the entire =
basis=20
of scientific inquiry is to try to establish facts that,
> as much =

as=20
possible, take our perceptive apparatus out of the equation. If
> =
there is=20
a fault in my test tell me what it is and I'll see if I can come
> =
up with=20
a better one. And, as I've repeatedly said, if someone can do =
blind
> ABY=20
tests and show a statistically significant result I'll be happy to=20
revisit
> the issue.
</DIV>
<DIV>It seems that we are all revisiting =
this issue. And=20
I'm not afraid of that at all, it's the best way to learn if you have =
the time=20
to do it. However, facts for me are facts. I can consistently make a =
coaster for=20
listening in my car by pushing the burn speed up. This is not an =
interpolation=20
issue directly, so for me it's not about phase, coherency of D/A =
convertors or=20
anything to do with sound even. It doesn't sound good if it won't play. =
It's=20
about making a disc that'll play at all due to the amount of errors I =
see in=20
fast burns. This addresses the original question of (see topic) burn =
time versus=20
accuracy. To that end I say, absolutely it matters. </DIV>
<DIV> </DIV>
<DIV>BTW, did you try the same test scenario =
in a cheapo=20
blaster box or two with low grade parts? Let's face it, in a world of =
MP3=20
players, it ain't about quality for most of the listening public. Here =
is where=20
that error rate matters the most, because it's your largest audience. =
Pile in=20
that a lot of CD players now do MP3 (already heavily compressed data) =
audio and=20
you have a recipe for big problems. </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>skippy skip snipy snip</DIV>
<DIV> </DIV>
<DIV>
>
> I'll skip over the =
implied insult=20
that I'm willfully deaf and don't understand
> how audio (and =
other kinds=20
of) data works and await either a better test
> than the one I =
used or=20

would=20

be obvious pressure to agree with that fact.
> </DIV>

<DIV>
I'm officially getting frustrated =
and I'll=20

probably just drop out of this thread pretty quick. This is not what the =

original poster asked, nor does it address his concerns fully. Just to =
be clear=20

- I'm not trying to insult anyone man, but seriously you are not = listening to=20

what I'm saying or you couldn't be taking a stand that speed = doesn't=20

matter. You said you did a phase reverse test. I am telling you it does = NOT=20

matter in relation to read errors up to a point. That's the = interpolation=20

circuit's job. You tested audio stream out. I'm talking about read = errata.=20

Unless you built a high impedance (and I mean HIGH; so as not to suck=20

down the laser output) test rig, hooked an oscilloscope up to the laser =
output=20

and counted the errors with a capture device, your theory isn't 100% = sound.=20

That's a fact. I have built such a rig, and I still have it around here=20 somewhere from when I used to do this for a living. </DIV>

<DIV>There is the output of the audio and =
then there's=20

what is actually coming off the disc, and believe me... it = is positively=20

not the same thing, and it won't read the same each pass, either.=20

<DIV> </DIV>

<DIV> On another note, and kind of =
a geek=20

humor one, a Sony rep told me years back that the Japanese =
invented a=20

word over the sound from the speakers the first CD players made that = didn't have=20

interpolation. I cannot verify it, but it sure was funny at the time to =
all us=20

geeksters talking about the newer (at that time) sony interp circuits =
and why=20

everyone under the sun used them including Philips. </DIV>

[illegible]

p;=20
<U>Dokan</U></DIV>
<DIV>Look it up for a laugh, </DIV>
<DIV> </DIV>
<DIV>AA</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0033_01C688D0.1DDC26A0--
<http://homepage.mac.com/osxlover/ParisFAQs/parisxpeffects.exe>

"BR" <nospam@nospam.com> wrote:
>And do you know where I can download this thingy?
>Bjorn R
>
>"John" <no@no.com> wrote in message news:44849645\$1@linux...
>>
>> It's in the xp effects subsystem thingy if I'm not wrong.
>>
>>
>> "BR" <nospam@nospam.com> wrote:
>> >Ok, and where can I get it?
>> >Bjorn R
>> >
>> >"Dimitrios" <musurgio@otenet.gr> wrote in message
>news:44845a41\$1@linux...
>> >>
>> >> Hi,
>> >> Wires is for Me too !!
>> >> Just run minimum setup exe.
>> >> Regards,
>> >> Dimitrios
>> >>
>> >> "John" <no@no.com> wrote:
>> >> >
>> >> >What uses do you have for wires? Below are a couple.
>> >> >
>> >> >
>> >> >Input Wire receives audio from other channels or plugs
>> >> >
>> >> >Output Wire sends audio to other channels or plugs. It passes through
>> >audio

>> >> >to the channel it is instantiated on AND also sends it to a virtual
>wires
>> >> >channel. Other plugs such as Key Gate can receive this audio signal
>> and
>> >> >use it for processing.
>> >> >
>> >> >
>> >> >I've used it to route Aux FX back to strips for added EQ and Panning
>> etc.
>> >> > ie: chorus on an acoustic 12 string guitar panned to the opposite
>side
>> >> >
>> >> >I've also tried sending all the drums to two Aux (via the Aux send)
>then
>> >> >returning the two Aux to two strips (a cheezy drum buss) via wires.
>> >> >
>> >> >It's to bad Paris's architecture doesn't allow jumping between
>> >submixes....now
>> >> >that could be fun.
>> >> >
>> >> >using wires can help...set Aux 1 send to post - put a "wires out"
on
>> that
>> >> >Aux and a "wires in" to a free channel, put that channel into record
>> >mode
>> >> >and record away
>> >> >
>> >> >I'm pretty sure that will capture everything
>> >> >
>> >>
>> >
>> >
>>
>
>Anyone tried to set macro express up to clear all the peak lights in a submix
with a key combination? At 1600x1200 I can finally see all the channels
so it seems like a great idea.I dare say Vic is the best bass player this world has ever seen. Dude
is a
complete master of his art. And a just a super nice dude the times I've been
around him, which speaks so very much about him overall.
Thanks for the link man.
AA

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:44840b35@linux...

> This is a most impressive bass solo of Amazing Grace by Victor Wooten.
> It's

> just Jaco and Victor, "ain't no one else, they're holding it down."
>
> <http://www.youtube.com/watch?v=iYINlz4MagA>
>
> Rich
>
>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>Saw this on a friend's DVD of this concert. Amazing doesn't begin to describe it. Victor is incredible, and then some. Bela and the rest of the band aren't bad either. ;-)

Dedric

On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"
<richard.lamanna@verizon.net> wrote:

> This is a most impressive bass solo of Amazing Grace by Victor Wooten. It's
> just Jaco and Victor, "ain't no one else, they're holding it down."
>
> <http://www.youtube.com/watch?v=iYINlz4MagA>
>
> Rich
>
> Thanks for the "admonishment", Steve the Artguy....I left my car unlocked
the other day,with my accordian in it...when I came back an hour later,there
were two accordians in the car.... PS try Ricci Adam's
"MusicTheory.Net"..it's a free ear training and theory site.....
">> I bought this little program for \$12:
> <http://www.brenthugh.com/eartest/>
>
> It simply throws notes at you. I've now got it hooked up through my fave
> digital piano with MIDI. It plays a note on my piano, and I have to try
and
> hit that note. It doesn't care if I get the octave right, but I try and do
> that anyhow.
>
> You can decide how many/which notes you want it to test you on, and weight
> them so that some play more than others according to what you're bad at.
> I'm currently using the entire C major scale, and I'm getting about 98%
correct
> when I'm not hung over. ;o) Earlier today I got over 100 questions correct
> in a row. Generally I get about 50 right and get overconfident or lose
concentration
> and stuff one up, but if I'm concentrating I can get them pretty much all

> right.
 >
 > I've read a few tips about the place net. It seems the skills generally
 come
 > first to you on your natural instrument, and then slowly migrate over to
 > others. Having said that I just had my first experience of what I'd call
 > "real" perfect pitch earlier today, when, in between tests, while plugging
 > in some MIDI stuff, my phone beeped an SMS and I went "Hey, that's F!!".
 > ;o) I don't find I recognise the keys and notes in songs on the radio yet
 > however, but no doubt that will come.
 >
 > My aim is to get up to 98% averages on the entire chromatic scale at 440Hz
 > by the end of the month, and then I'll start to worry about translating
 that
 > on to tunes on the radio. I figure when you hear someone sing a note, it's
 > not hard to imagine a piano playing the note, so if that's what I have to
 > do to start with, so be it.
 >
 > The good thing is I'm growing increasingly confident that it's working,
 and
 > I'm pretty stoked about that. :o)
 >
 > Cheers,
 > Kim.John, I didn't really think so :-)

Rich

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
 news:44818a5f@linux...

> Does this mean even I can learn how to sing?
 >
 > Rich
 >
 > "DC" <dc@spammersinhell.com> wrote in message news:44811172\$1@linux...
 > >
 > > Here's a way to make money with your studio!
 > >
 > > <http://www.newyorkfirst.com/gifts/2122.html>
 >
 >Greetings

I have a system comprising of a G5 with an RME HDSP9652 (Logic), a P4 Intel
 with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which I'll
 either dedicate to PARIS and the EDS cards or VST instruments and the
 HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a spare 442.

Currently I'm only using the 2 MECs but I'd like to utilise the S/PDIF on
 the 442 as an audio input from the VST-instrument-dedicated-PC. From what

I've read I will need to clock the PARIS interfaces externally.

I've seen references to the Lucid GENx6 (DJ this is what you use isn't it ?), however this product is end of life, so I'm considering the Lucid GENx96 or perhaps the GENx192. Anyone had any experience with either of these newer devices with PARIS ?

I was also wondering if I could get away with using the wordclock output of one of the RME HDSP9652s, and running it through a distribution device, such as Lucid's CLKx6. Is the RME wordclock up to the task ?

Cheers,

Stewart.It's definitely up to the task.

und Dog" <dogster@tpg.com.au> wrote in message news:4484da88\$1@linux...

> Greetings

>

> I have a system comprising of a G5 with an RME HDSP9652 (Logic), a P4 Intel

> with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which I'll

> either dedicate to PARIS and the EDS cards or VST instruments and the

> HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a spare 442.

>

> Currently I'm only using the 2 MECs but I'd like to utilise the S/PDIF on

> the 442 as an audio input from the VST-instrument-dedicated-PC. From what

> I've read I will need to clock the PARIS interfaces externally.

>

> I've seen references to the Lucid GENx6 (DJ this is what you use isn't it

> ?), however this product is end of life, so I'm considering the Lucid

GENx96

> or perhaps the GENx192. Anyone had any experience with either of these newer

> devices with PARIS ?

>

> I was also wondering if I could get away with using the wordclock output of

> one of the RME HDSP9652s, and running it through a distribution device, such

> as Lucid's CLKx6. Is the RME wordclock up to the task ?

>

> Cheers,

>

> Stewart.

>

>
>
>But there is just something so comforting to
me seeing all those clip lights on.....

:)

"john" <no@no.com> wrote:

>
>Anyone tried to set macro express up to clear all the peak lights in a submix
>with a key combination? At 1600x1200 I can finally see all the channels
>so it seems like a great idea.Thanks to both of you :-)
Bjorn R

"john" <no@no.com> wrote in message news:4484c0ef\$1@linux...

>
> <http://homepage.mac.com/osxlover/ParisFAQs/parisxpeffects.exe>

> "BR" <nospam@nospam.com> wrote:

> >And do you know where I can download this thingy?

> >Bjorn R

> >

> >"John" <no@no.com> wrote in message news:44849645\$1@linux...

> >>

> >> It's in the xp effects subsystem thingy if I'm not wrong.

> >>

> >>

> >> "BR" <nospam@nospam.com> wrote:

> >> >Ok, and where can I get it?

> >> >Bjorn R

> >> >

> >> >"Dimitrios" <musurgio@otenet.gr> wrote in message

> >>news:44845a41\$1@linux...

> >> >>

> >> >> Hi,

> >> >> Wires is for Me too !!

> >> >> Just run minimum setup.exe.

> >> >> Regards,

> >> >> Dimitrios

> >> >>

> >> >> "John" <no@no.com> wrote:

> >> >> >

> >> >> >What uses do you have for wires? Below are a couple.

> >> >> >

> >> >> >

> >> >> >Input Wire receives audio from other channels or plugs

> >> >> >

Cheers,
Stewart.

Page 18 of 120 ---- Generated from The PARIS Forums

>It's definitely up to the task.
>
>
>
>und Dog" <dogster@tpg.com.au> wrote in message news:4484da88\$1@linux...
>> Greetings
>>
>> I have a system comprising of a G5 with an RME HDSP9652 (Logic), a P4
>Intel
>> with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which I'll
>> either dedicate to PARIS and the EDS cards or VST instruments and the
>> HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a spare
>442.
>>
>> Currently I'm only using the 2 MECs but I'd like to utilise the S/PDIF on
>> the 442 as an audio input from the VST-instrument-dedicated-PC. From
what
>> I've read I will need to clock the PARIS interfaces externally.
>>
>> I've seen references to the Lucid GENx6 (DJ this is what you use isn't it
>> ?), however this product is end of life, so I'm considering the Lucid
>GENx96
>> or perhaps the GENx192. Anyone had any experience with either of these
>newer
>> devices with PARIS ?
>>
>> I was also wondering if I could get away with using the wordclock output
>of
>> one of the RME HDSP9652s, and running it through a distribution device,
>such
>> as Lucid's CLKx6. Is the RME wordclock up to the task ?
>>
>> Cheers,
>>
>> Stewart.
>>
>>
>>
>>
>
>Aaron, I also dig the heck out of Richard Bona, another superb bass player
worthy of mention.

Rich

"Aaron Allen" <nospam@not_here.dude> wrote in message news:4484c64a@linux...
> I dare say Vic is the best bass player this world has ever seen. Dude is a
> complete master of his art. And a just a super nice dude the times I've

been

> around him, which speaks so very much about him overall.

> Thanks for the link man.

> AA

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

> news:44840b35@linux...

> > This is a most impressive bass solo of Amazing Grace by Victor Wooten.

> > It's

> > just Jaco and Victor, "ain't no one else, they're holding it down."

> >

> > <http://www.youtube.com/watch?v=iYINlz4MagA>

> >

> > Rich

> >

> >

>

>

> I choose Polesoft Lockspam to fight spam, and you?

> <http://www.polesoft.com/refer.html>

>

> Sarah, for him it is easy :-)

Rich

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:4484a4c6\$1@linux...

> Wow! And he makes it look easy . . .

>

> S

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

> news:44840b35@linux...

> > This is a most impressive bass solo of Amazing Grace by Victor Wooten.

> > It's

> > just Jaco and Victor, "ain't no one else, they're holding it down."

> >

> > <http://www.youtube.com/watch?v=iYINlz4MagA>

> >

> > Rich

> >

> >

>

> Dedric, Bela Fleck has redefined banjo playing. Was percussion man, or whatever the heck his name is, on this dvd? You know the dude who plays that weird percussion midi thing.

Rich

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C0AA24DC.1151%dterry@keyofd.net...

> Saw this on a friend's DVD of this concert. Amazing doesn't begin to
> describe it. Victor is incredible, and then some. Bela and the rest of
the

> band aren't bad either. ;-)

>

> Dedric

>

> On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"

> <richard.lamanna@verizon.net> wrote:

>

> > This is a most impressive bass solo of Amazing Grace by Victor Wooten.

It's

> > just Jaco and Victor, "ain't no one else, they're holding it down."

> >

> > <http://www.youtube.com/watch?v=iYINlz4MagA>

> >

> > Rich

> >

> >

> But neither can Joe Cocker and look where it got him. It's about the performance
baby ! Kick it !

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

> John, I didn't really think so :-)

>

> Rich

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

> news:44818a5f@linux...

>> Does this mean even I can learn how to sing?

>>

>> Rich

>>

>> "DC" <dc@spammersinhell.com> wrote in message news:44811172\$1@linux...

>> >

>> > Here's a way to make money with your studio!

>> >

>> > <http://www.newyorkfirst.com/gifts/2122.html>

>>

>>

>

> If you're using the RME clock, no point in buying the GENx192. The CLKx6 is
a lot less expensive. If you're using one of your HDSP cards as master, just

route the clock out to the CLKx6 and then distribute the signal to the other devices. I've actually got a CLKx6 here.. It will distribute a signal at whatever sample rate it receives. Pretty handy device.

"Sound Dog" <dogster@tpg.com.au> wrote in message news:44851d0b@linux...

> Thanks for the feedback DJ. I can't make up my mind whether to get a CLKx6

> or GENx192... Any advice ?

>

> Cheers,

> Stewart.

>

> DJ wrote in message <4484e24b@linux>...

> >It's definitely up to the task.

> >

> >

> >

> >und Dog" <dogster@tpg.com.au> wrote in message news:4484da88\$1@linux...

> >> Greetings

> >>

> >> I have a system comprising of a G5 with an RME HDSP9652 (Logic), a P4

> >Intel

> >> with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which I'll

> >> either dedicate to PARIS and the EDS cards or VST instruments and the

> >> HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a spare

> >442.

> >>

> >> Currently I'm only using the 2 MECs but I'd like to utilise the S/PDIF on

> >> the 442 as an audio input from the VST-instrument-dedicated-PC. From

> what

> >> I've read I will need to clock the PARIS interfaces externally.

> >>

> >> I've seen references to the Lucid GENx6 (DJ this is what you use isn't it

> >> ?), however this product is end of life, so I'm considering the Lucid

> >GENx96

> >> or perhaps the GENx192. Anyone had any experience with either of these

> >newer

> >> devices with PARIS ?

> >>

> >> I was also wondering if I could get away with using the wordclock output

> >of

> >> one of the RME HDSP9652s, and running it through a distribution device,

> >such

> >> as Lucid's CLKx6. Is the RME wordclock up to the task ?

> >>
> >> Cheers,
> >>
> >> Stewart.
> >>
> >>
> >>
> >>
> >
> >
>
>"Don Nafe" <dnafe@magma.ca> wrote:
>Sounds like you're really enjoying yourself.
>
>DOn

Yeah, I am... and I've since decided to try a few tweaks on the mixes on my own & e-mailed the band mp3 files of each of the "tweaked" versions of these two plus the third cut (which I didn't post here because I was still working on some of the whacked-out effects they had in that one), and they liked the new versions even better. I didn't even tell them what I did, I just said: "Hey, check these slight variations out & see what you think".

So, we've got some improvements on the mixes I posted, one of which is a blending of a sample of my Premier Birch snare with the snare sound they used from the TD-20, to fatten it up & give it a little more body.

By the way, if anyone needs a cheap/free Drumagog-type thing, I came across this application:

<http://www.kvraudio.com/get/2155.html>

I have an older version of D-gog, but hadn't reinstalled it since my hard drive reformat, and since I'd noticed the "Replacer" app, I figured I'd download it & try it just to see how it worked... works great!

Neil"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:44855cc0@linux...

> Dedric, Bela Fleck has redefined banjo playing. Was percussion man, or
> whatever the heck his name is, on this dvd? You know the dude who plays
that
> weird percussion midi thing.
>
> Rich

"Future man" aka Roy Wooten, Vics' older brother.

"Synth Axe Drumitar" Was once owned by Lee Ritinour.

db"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:44840b35@linux...

> This is a most impressive bass solo of Amazing Grace by Victor Wooten.

It's

> just Jaco and Victor, "ain't no one else, they're holding it down."

>

> <http://www.youtube.com/watch?v=iYINlz4MagA>

>

> Rich

>

>

Thanks for the link,

Vic's interpretation of Norwegian Wood brings tears.

dbSheesh, I just checked out the site you suggested. What a nifty place. I
may have to make a visit a regular part of my morning routine.... in place
of studying the banjo. (I gave up on the accordion, and thought I'd give
the banjo a try. BTW, public radio informs me that this week is National
Accordion Awareness Week, or something like that.)

Peace,

MR

"tonehouse" <zmcleod@comcast.net> wrote in message news:4484c913\$1@linux...

> Thanks for the "admonishment", Steve the Artguy....I left my car unlocked

> the other day,with my accordion in it...when I came back an hour
later,there

> were two accordians in the car.... PS try Ricci Adam's

> "MusicTheory.Net"..it's a free ear training and theory site.....

> ">> I bought this little program for \$12:

> > <http://www.brenthugh.com/eartest/>

> >

> > It simply throws notes at you. I've now got it hooked up through my fave

> > digital piano with MIDI. It plays a note on my piano, and I have to try

> and

> > hit that note. It doesn't care if I get the octave right, but I try and
do

> > that anyhow.

> >

> > You can decide how many/which notes you want it to test you on, and

weight

> > them so that some play more than others according to what you're bad at.

> > I'm currently using the entire C major scale, and I'm getting about 98%

> correct

> > when I'm not hung over. ;o) Earlier today I got over 100 questions

correct

> > in a row. Generally I get about 50 right and get overconfident or lose

> concentration

> > and stuff one up, but if I'm concentrating I can get them pretty much

all

> > right.

> >

> > I've read a few tips about the place net. It seems the skills generally

> come

> > first to you on your natural instrument, and then slowly migrate over to

> > others. Having said that I just had my first experience of what I'd call

> > "real" perfect pitch earlier today, when, in between tests, while

plugging

> > in some MIDI stuff, my phone beeped an SMS and I went "Hey, that's F!!".

> > ;o) I don't find I recognise the keys and notes in songs on the radio

yet

> > however, but no doubt that will come.

> >

> > My aim is to get up to 98% averages on the entire chromatic scale at

440Hz

> > by the end of the month, and then I'll start to worry about translating

> that

> > on to tunes on the radio. I figure when you hear someone sing a note,

it's

> > not hard to imagine a piano playing the note, so if that's what I have

to

> > do to start with, so be it.

> >

> > The good thing is I'm growing increasingly confident that it's working,

> and

> > I'm pretty stoked about that. :o)

> >

> > Cheers,

> > Kim.

>

> You've convinced me. I'll spend the \$600 difference on, oh I don't know, fixing the transmission on my Javelin or something 8)

Cheers,

Stewart.

DJ wrote in message <44856b2f@linux>...

>If you're using the RME clock, no point in buying the GENx192. The CLKx6 is
>a lot less expensive. If you're using one of your HDSP cards as master, just
>route the clock out to the CLKx6 and then distribute the signal to the
other

>devices. I've actually got a CLKx6 here.. It will distribute a signal at
>whatever sample rate it receives. Pretty handy device.

>

>"Sound Dog" <dogster@tpg.com.au> wrote in message news:44851d0b@linux...

>> Thanks for the feedback DJ. I can't make up my mind whether to get a
>CLKx6

>> or GENx192... Any advice ?

>>

>> Cheers,

>> Stewart.

>>

>> DJ wrote in message <4484e24b@linux>...

>> >It's definitely up to the task.

>> >

>> >

>> >

>> >und Dog" <dogster@tpg.com.au> wrote in message news:4484da88\$1@linux...

>> >> Greetings

>> >>

>> >> I have a system comprising of a G5 with an RME HDSP9652 (Logic), a P4
>> >Intel

>> >> with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which
>I'll

>> >> either dedicate to PARIS and the EDS cards or VST instruments and the
>> >> HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a
spare

>> >442.

>> >>

>> >> Currently I'm only using the 2 MECs but I'd like to utilise the S/PDIF
>on

>> >> the 442 as an audio input from the VST-instrument-dedicated-PC. From
>> what

>> >> I've read I will need to clock the PARIS interfaces externally.

>> >>

>> >> I've seen references to the Lucid GENx6 (DJ this is what you use isn't
>it

>> >> ?), however this product is end of life, so I'm considering the Lucid

>> >GENx96

>> >> or perhaps the GENx192. Anyone had any experience with either of these
>> >newer

>> >> devices with PARIS ?

>> >>

>> >> I was also wondering if I could get away with using the wordclock

>output
 >> >of
 >> >> one of the RME HDSP9652s, and running it through a distribution device,
 >> >such
 >> >> as Lucid's CLKx6. Is the RME wordclock up to the task ?
 >> >>
 >> >> Cheers,
 >> >>
 >> >> Stewart.
 >> >>
 >> >>
 >> >>
 >> >>
 >> >
 >> >
 >>
 >>
 >
 >I'm going to EBay my CLKx6 pretty soon. It's like brand new. I used it for about 3 months, but then I started clocking all 3 of my RME cards directly from the ADAT sync ports of my Paris modules so I don't really use it any more. If I need higher sample rates than 44.1, I can use my GENx6 as a distro module clocked from my RME card or my Mytek A/D converter. Street on these is around \$400.00. I'm going to need to fly one-way to Connecticut next week to pick up a truck I bought and so I'll let this one go for \$325.00 (the price of the ticket ;o) plus shipping. Guaranteed to work.. If you want it, give me a call. My OE is all screwed up right now and I can't return e-mails from this account.

970-375-7081

DJ

"Sound Dog" <dogster@tpg.com.au> wrote in message news:44858a30\$1@linux...
 > You've convinced me. I'll spend the \$600 difference on, oh I don't know,
 > fixing the transmission on my Javelin or something 8)
 >
 > Cheers,
 >
 > Stewart.
 >
 >
 > DJ wrote in message <44856b2f@linux>...
 > >If you're using the RME clock, no point in buying the GENx192. The CLKx6 is
 > >a lot less expensive. If you're using one of your HDSP cards as master,

just

> >route the clock out to the CLKx6 and then distribute the signal to the

> other

> >devices. I've actually got a CLKx6 here.. It will distribute a signal at

> >whatever sample rate it receives. Pretty handy device.

> >

> >"Sound Dog" <dogster@tpg.com.au> wrote in message news:44851d0b@linux...

> >> Thanks for the feedback DJ. I can't make up my mind whether to get a

> >>CLKx6

> >> or GENx192... Any advice ?

> >>

> >> Cheers,

> >> Stewart.

> >>

> >> DJ wrote in message <4484e24b@linux>...

> >> >It's definitely up to the task.

> >> >

> >> >

> >> >

> >> >und Dog" <dogster@tpg.com.au> wrote in message

news:4484da88\$1@linux...

> >> >> Greetings

> >> >>

> >> >> I have a system comprising of a G5 with an RME HDSP9652 (Logic), a

P4

> >> >Intel

> >> >> with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which

> >I'll

> >> >> either dedicate to PARIS and the EDS cards or VST instruments and

the

> >> >> HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a

> spare

> >> >442.

> >> >>

> >> >> Currently I'm only using the 2 MECs but I'd like to utilise the

S/PDIF

> >on

> >> >> the 442 as an audio input from the VST-instrument-dedicated-PC.

From

> >> what

> >> >> I've read I will need to clock the PARIS interfaces externally.

> >> >>

> >> >> I've seen references to the Lucid GENx6 (DJ this is what you use

isn't

> >it

> >> >> ?), however this product is end of life, so I'm considering the

Lucid

> >> >GENx96

> which is a blending of a sample of my Premier Birch snare with
> the snare sound they used from the TD-20, to fatten it up &
> give it a little more body.
>
> By the way, if anyone needs a cheap/free Drumagog-type thing,
> I came across this application:
>
> <http://www.kvraudio.com/get/2155.html>
>
> I have an older version of D-gog, but hadn't reinstalled it
> since my hard drive reformat, and since I'd noticed
> the "Replacer" app, I figured I'd download it & try it just to
> see how it worked... works great!
>
> Neil

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> Wonder if this thing could help Yoko?
AA

"john" <no@no.com> wrote in message news:44855fde\$1@linux...
>
> But neither can Joe Cocker and look where it got him. It's about the
> performance
> baby ! Kick it !
>
> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>> John, I didn't really think so :-)
>>
>> Rich
>>
>> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
>> news:44818a5f@linux...
>>> Does this mean even I can learn how to sing?
>>>
>>> Rich
>>>
>>> "DC" <dc@spammersinhell.com> wrote in message news:44811172\$1@linux...
>>> >
>>> > Here's a way to make money with your studio!
>>> >
>>> > <http://www.newyorkfirst.com/gifts/2122.html>
>>>
>>>
>>
>>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>He can heal the sick, but he can't raise the dead! ;-)

David.

Aaron Allen wrote:

> Wonder if this thing could help Yoko?

> AA

>

> "john" <no@no.com> wrote in message news:44855fde\$1@linux...

>

>>But neither can Joe Cocker and look where it got him. It's about the
>>performance

>>baby ! Kick it !

>>

>>"Rich Lamanna" <richard.lamanna@verizon.net> wrote:

>>

>>>John, I didn't really think so :-)

>>>

>>>Rich

>>>

>>>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
>>>news:44818a5f@linux...

>>>

>>>>Does this mean even I can learn how to sing?

>>>>

>>>>Rich

>>>>

>>>>"DC" <dc@spammersinhell.com> wrote in message news:44811172\$1@linux...

>>>>

>>>>>Here's a way to make money with your studio!

>>>>>

>>>>><http://www.newyorkfirst.com/gifts/2122.html>

>>>>>

>>>>>

>>>

>

>

> I choose Polesoft Lockspam to fight spam, and you?

> <http://www.polesoft.com/refer.html>

>

>I second that Aaron. Bela & the Flectones played once, and Victor's band twice, when I used to run sound at the Maintenance Shop on the Iowa State campus in the early 90's. All genuinely nice people. If anyone gets a chance to see Victor or Bela live, don't miss it. It will be one of your top five musical experiences, guaranteed.

Tony

PS - If anyone is wondering, Bela is pronounced like "Layla", so it's like "Bayla".

"Aaron Allen" <nospam@not_here.dude> wrote in message news:4484c64a@linux...

>I dare say Vic is the best bass player this world has ever seen. Dude is a

>complete master of his art. And a just a super nice dude the times I've

>been around him, which speaks so very much about him overall.

> Thanks for the link man.

> AA

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

> news:44840b35@linux...

>> This is a most impressive bass solo of Amazing Grace by Victor Wooten.

>> It's

>> just Jaco and Victor, "ain't no one else, they're holding it down."

>>

>> <http://www.youtube.com/watch?v=iYINlz4MagA>

>>

>> Rich

>>

>>

>

>

> I choose Polesoft Lockspam to fight spam, and you?

> <http://www.polesoft.com/refer.html>

>Anyone using this with ME? I have

3.0 working well, but would like to upgrade.<http://www.foxnews.com/story/0,2933,198353,00.html>

Don"Aaron Allen" <nospam@not_here.dude> wrote:

>Yikes, dude is not happy with Parcellforce is he.

>AA

I don't understand what you mean.

Neill'd say Manring is up there with Wooten.Thanks for the link.

I'm going to see Richard Bona and Mike Stern in NYC tomorrow night.

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:44855bbc@linux...

> Aaron, I also dig the heck out of Richard Bona, another superb bass player

> worthy of mention.

>
> Rich
>
> "Aaron Allen" <nospam@not_here.dude> wrote in message
news:4484c64a@linux...
> > I dare say Vic is the best bass player this world has ever seen. Dude is
a
> > complete master of his art. And a just a super nice dude the times I've
> been
> > around him, which speaks so very much about him overall.
> > Thanks for the link man.
> > AA
> >
> >
> > "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
> > news:44840b35@linux...
> > > This is a most impressive bass solo of Amazing Grace by Victor Wooten.
> > > It's
> > > just Jaco and Victor, "ain't no one else, they're holding it down."
> > >
> > > <http://www.youtube.com/watch?v=iYINlz4MagA>
> > >
> > > Rich
> > >
> > >
> >
> >
> > I choose Polesoft Lockspam to fight spam, and you?
> > <http://www.polesoft.com/refer.html>
> >
> >
>
> 2 mecs
3 cards
Lucid GENx-96

how would i hook this up?
Tried different hookups still no can do That truly and majorly does suck.

One of the most monstrously talented individuals to walk our earth.

Oh, and he could nail an impression of Ray Charles, something
no one else could do.

DC

"Don Nafe" <dnafe@magma.ca> wrote:

><http://www.foxnews.com/story/0,2933,198353,00.html>
>
>Don
>
><http://www.kvraudio.com/get/2155.html>

leads to :

<http://www.boxsounds.com/>

for the guy that coded replacer. Check his what's up section.
AA

"Neil" <OIUOIU@OIU.com> wrote in message news:4485b2b5\$1@linux...
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>
>>Yikes, dude is not happy with Parcellforce is he.
>>AA
>
> I don't understand what you mean.
>
> Neil

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>"Aaron Allen" <nospam@not_here.dude> wrote:
>I dare say Vic is the best bass player this world has ever seen. Dude is
a
>complete master of his art. And a just a super nice dude the times I've
been
>around him, which speaks so very much about him overall.
>Thanks for the link man.
>AA
>
>
>

and still a cultural and musical mainstay.

studio, although I was at several of the George Benson "Irreplaceable" sessions
where Richard Bona was kicking serious ass.

GeneHow does an Alesis Masterlink compare to all this? I think it burns a 4X ...
I have never had any problems with it....

"Aaron Allen" <nospam@not_here.dude> wrote in message news:4484c0d1@linux...
>>>My point is that you can't take a faulty instrument and extrapolate from
>>it
>>>how non-faulty gear will work.

Thad, you do realize that as a CD player laser diode output dies (I have certification from both Sony and Pioneer in laser disc technology) it becomes less tolerant of read errors? I can remember tweaking up the output on the early designs, before they had comparator circuits to do it for ya. Boy, don't screw that one up at \$150-\$225 per diode assembly by over cranking and burning it.

This has nothing to do with interpolation IMO, with exception to interpolations ability to take those read errors and extract something usable. By proxy that it can't (remember - I posted that consistently it's the fast burns that won't play/skip around) make the faster burns read correctly and the slower ones do.. I just don't see how you're getting to the conclusion you proclaim man. Read further if you still don't see what I'm trying to say.

>
>>>My point was
>>>that any correctly working burner will produce errors that are statistically
>>>and audibly meaningless, at whatever speed is being used.

ok, I have to point this out again. There is nothing wrong with my burners. Not unless 4 different ones of different ages and using different software with differing brands of cd blanks somehow all colluded against me to show the same kind of errors. And that'd just be plain silly :)

From another post on this subject:

>>Most recently, the master from my live session was duped at 48x
>>on a Microboards CD duplicator. Sounded awful. To everyone.
>>Slower sounded better. To everyone. You cannot account for this
>>evidence so you dismiss it. Ok.
>
> That's not the kind of evidence I'm looking for. We all know that our perceptive
> hardware is imperfect. Witnesses routinely identify the wrong person in lineups,
> illusions of movement can be created with surround sound, etc and so on.
> So the entire basis of scientific inquiry is to try to establish facts that,
> as much as possible, take our perceptive apparatus out of the equation. If
> there is a fault in my test tell me what it is and I'll see if I can come
> up with a better one. And, as I've repeatedly said, if someone can do

blind

> ABY tests and show a statistically significant result I'll be happy to revisit
> the issue.

It seems that we are all revisiting this issue. And I'm not afraid of that at all, it's the best way to learn if you have the time to do it. However, facts for me are facts. I can consistently make a coaster for listening in my car by pushing the burn speed up. This is not an interpolation issue directly, so for me it's not about phase, coherency of D/A convertors or anything to do with sound even. It doesn't sound good if it won't play. It's about making a disc that'll play at all due to the amount of errors I see in fast burns. This addresses the original question of (see topic) burn time versus accuracy. To that end I say, absolutely it matters.

BTW, did you try the same test scenario in a cheapo blaster box or two with low grade parts? Let's face it, in a world of MP3 players, it ain't about quality for most of the listening public. Here is where that error rate matters the most, because it's your largest audience. Pile in that a lot of CD players now do MP3 (already heavily compressed data) audio and you have a recipe for big problems.

skipy skip snipy snip

>

> I'll skip over the implied insult that I'm willfully deaf and don't understand

> how audio (and other kinds of) data works and await either a better test
> than the one I used or proof that goes beyond 'everyone hear the difference'

> when there would be obvious pressure to agree with that fact.

>

I'm officially getting frustrated and I'll probably just drop out of this thread pretty quick. This is not what the original poster asked, nor does it address his concerns fully. Just to be clear - I'm not trying to insult anyone man, but seriously you are not listening to what I'm saying or you couldn't be taking a stand that speed doesn't matter. You said you did a phase reverse test. I am telling you it does NOT matter in relation to read errors up to a point. That's the interpolation circuit's job. You tested audio stream out. I'm talking about read errata. Unless you built a high impedance (and I mean HIGH so as not to suck down the laser output) test rig, hooked an oscilloscope up to the laser output and counted the errors with a capture device, your theory isn't 100% sound. That's a fact. I have built such a rig, and I still have it around here somewhere from when I used to do this for a living.

There is the output of the audio and then there's what is actually coming off the disc, and believe me... it is positively not the same thing, and it won't read the same each pass, either.

On another note, and kind of a geek humor one, a Sony rep told me years back that the Japanese invented a word over the sound from the speakers the first CD players made that didn't have interpolation. I cannot verify it, but it sure was funny at the time to all us geeksters talking about the newer (at that time) sony interp circuits and why everyone under the sun used them including Philips.

Dokan

Look it up for a laugh,

AA

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>"Kip" <fender36@cox.net> wrote:

>

>2 mecs

>3 cards

>Lucid GENx-96

>

>how would i hook this up?

One connection from the Lucid to each of the MECs. Be sure to select clock in the project file.Dave, now that's funny.

Rich

"EK Sound" <askme@nospam.com> wrote in message news:4485a038@linux...

> He can heal the sick, but he can't raise the dead! ;-)

>

> David.

>

> Aaron Allen wrote:

> > Wonder if this thing could help Yoko?

> > AA

> >

> > "john" <no@no.com> wrote in message news:44855fde\$1@linux...

> >

> >>But neither can Joe Cocker and look where it got him. It's about the

> >>performance

> >>baby ! Kick it !

> >>
> >>"Rich Lamanna" <richard.lamanna@verizon.net> wrote:
> >>
> >>>John, I didn't really think so :-)
> >>>
> >>>Rich
> >>>
> >>>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
> >>>news:44818a5f@linux...
> >>>
> >>>>Does this mean even I can learn how to sing?
> >>>>
> >>>>Rich
> >>>>
> >>>>"DC" <dc@spammersinhell.com> wrote in message news:44811172\$1@linux...
> >>>>
> >>>>>Here's a way to make money with your studio!
> >>>>>
> >>>>><http://www.newyorkfirst.com/gifts/2122.html>
> >>>>>
> >>>>>
> >>>
> >
> >
> > I choose Polesoft Lockspam to fight spam, and you?
> > <http://www.polesoft.com/refer.html>
> >
> >Masterlink.. never been in one, but I have seen/heard nothing but great
things about them. Being a closed end system designed for / by pros I bet
that it's a pretty solid burn.
That is, however, only a guess since I've never cracked one open (at least
not yet) to check it out.
AA

"tonehouse" <zmcleod@comcast.net> wrote in message news:448607f0\$1@linux...
> How does an Alesis Masterlink compare to all this? I think it burns a 4X
> ...
> I have never had any problems with it....
> "Aaron Allen" <nospam@not_here.dude> wrote in message
> news:4484c0d1@linux...
>>>>My point is that you can't take a faulty instrument and extrapolate from
>>>>it
>>>>how non-faulty gear will work.
>
> Thad, you do realize that as a CD player laser diode output dies (I have
> certification from both Sony and Pioneer in laser disc technology) it
> becomes less tolerant of read errors? I can remember tweaking up the
> output

> on the early designs, before they had comparator circuits to do it for ya.
 > Boy, don't screw that one up at \$150-\$225 per diode assembly by over
 > cranking and burning it.
 >
 > This has nothing to do with interpolation IMO, with exception to
 > interpolations ability to take those read errors and extract something
 > usable. By proxy that it can't (remember - I posted that consistently it's
 > the fast burns that won't play/skip around) make the faster burns read
 > correctly and the slower ones do.. I just don't see how you're getting to
 > the conclusion you proclaim man. Read further if you still don't see what
 > I'm trying to say.
 >
 >>
 >>>>My point was
 >>>>that any correctly working burner will produce errors that are
 > statistically
 >>>>and audibly meaningless, at whatever speed is being used.
 >
 > ok, I have to point this out again. There is nothing wrong with my
 > burners.
 > Not unless 4 different ones of different ages and using different software
 > with differing brands of cd blanks somehow all colluded against me to show
 > the same kind of errors. And that'd just be plain silly :)
 >
 > From another post on this subject:
 >
 >>>Most recently, the master from my live session was duped at 48x
 >>>on a Microboards CD duplicator. Sounded awful. To everyone.
 >>>Slower sounded better. To everyone. You cannot account for this
 >>>evidence so you dismiss it. Ok.
 >>
 >> That's not the kind of evidence I'm looking for. We all know that our
 > perceptive
 >> hardware is imperfect. Witnesses routinely identify the wrong person in
 > lineups,
 >> illusions of movement can be created with surround sound, etc and so on.
 >> So the entire basis of scientific inquiry is to try to establish facts
 > that,
 >> as much as possible, take our perceptive apparatus out of the equation.
 >> If
 >> there is a fault in my test tell me what it is and I'll see if I can come
 >> up with a better one. And, as I've repeatedly said, if someone can do
 > blind
 >> ABY tests and show a statistically significant result I'll be happy to
 > revisit
 >> the issue.
 >
 > It seems that we are all revisiting this issue. And I'm not afraid of that

> at all, it's the best way to learn if you have the time to do it. However,
> facts for me are facts. I can consistently make a coaster for listening in
> my car by pushing the burn speed up. This is not an interpolation issue
> directly, so for me it's not about phase, coherency of D/A convertors or
> anything to do with sound even. It doesn't sound good if it won't play.
> It's
> about making a disc that'll play at all due to the amount of errors I see
> in
> fast burns. This addresses the original question of (see topic) burn time
> versus accuracy. To that end I say, absolutely it matters.
>
> BTW, did you try the same test scenario in a cheapo blaster box or two
> with
> low grade parts? Let's face it, in a world of MP3 players, it ain't about
> quality for most of the listening public. Here is where that error rate
> matters the most, because it's your largest audience. Pile in that a lot
> of
> CD players now do MP3 (already heavily compressed data) audio and you have
> a
> recipe for big problems.
>
>
> skipy skip snipy snip
>
>
>>
>> I'll skip over the implied insult that I'm willfully deaf and don't
> understand
>> how audio (and other kinds of) data works and await either a better test
>> than the one I used or proof that goes beyond 'everyone hear the
> difference'
>> when there would be obvious pressure to agree with that fact.
>>
>
> I'm officially getting frustrated and I'll probably just drop out of this
> thread pretty quick. This is not what the original poster asked, nor does
> it
> address his concerns fully. Just to be clear - I'm not trying to insult
> anyone man, but seriously you are not listening to what I'm saying or you
> couldn't be taking a stand that speed doesn't matter. You said you did a
> phase reverse test. I am telling you it does NOT matter in relation to
> read
> errors up to a point. That's the interpolation circuit's job. You tested
> audio stream out. I'm talking about read errata. Unless you built a high
> impedance (and I mean HIGH so as not to suck down the laser output) test
> rig, hooked an oscilloscope up to the laser output and counted the errors
> with a capture device, your theory isn't 100% sound. That's a fact. I have
> built such a rig, and I still have it around here somewhere from when I

> used
> to do this for a living.
>
> There is the output of the audio and then there's what is actually coming
> off the disc, and believe me... it is positively not the same thing, and
> it
> won't read the same each pass, either.
>
> On another note, and kind of a geek humor one, a Sony rep told me years
> back that the Japanese invented a word over the sound from the speakers
> the
> first CD players made that didn't have interpolation. I cannot verify it,
> but it sure was funny at the time to all us geeksters talking about the
> newer (at that time) sony interp circuits and why everyone under the sun
> used them including Philips.
> Dokan
> Look it up for a laugh,
>
> AA
>
>
>
>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>http://www.youtube.com/watch?v=OzYvh_sbUz8A mind is a terrible thing to waste....

It's not too late, save yourself!

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>http://www.youtube.com/watch?v=OzYvh_sbUz8

>

>Well.....they *are* German plugins and I am somehow able to channel
the language when attempting to authorize.....sorta'

;oP

"DC" <dc@spammersintomorrowland.com> wrote in message
news:4486358f\$1@linux...

>

> A mind is a terrible thing to waste....

>

> It's not too late, save yourself!

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >http://www.youtube.com/watch?v=OzYvh_sbUz8

> >

> >

>This is a multi-part message in MIME format.

-----=_NextPart_000_0063_01C689C1.56405D30

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Probably doesn't matter scientifically but my Masterlink
and Paris burns from a Yamaha 1x burn direct from 24bit wav
out of Paris had exactly the same data after being checked
with some high falutin' software my mastering engineer has.
This test was five years ago when we both questioned the
quality of everything in my studio.

I'll have to find out what he was using.

Tom

"Aaron Allen" <nospam@not_here.dude> wrote in message =
news:44860e73\$1@linux...

Masterlink.. never been in one, but I have seen/heard nothing but =
great=20

things about them. Being a closed end system designed for / by pros I =
bet=20

that it's a pretty solid burn.

That is, however, only a guess since I've never cracked one open (at =
least=20

not yet) to check it out.

AA

"tonehouse" <zmcleod@comcast.net> wrote in message =
news:448607f0\$1@linux...

> How does an Alesis Masterlink compare to all this? I think it burns =
a 4X=20

> ...

> I have never had any problems with it....

> "Aaron Allen" <nospam@not_here.dude> wrote in message=20

> news:4484c0d1@linux...

>>>>My point is that you can't take a faulty instrument and =
extrapolate from

>>>it

>>>>how non-faulty gear will work.

>

> Thad, you do realize that as a CD player laser diode output dies (I =
have

> certification from both Sony and Pioneer in laser disc technology) =
it

> becomes less tolerant of read errors? I can remember tweaking up the =

> output
> on the early designs, before they had comparator circuits to do it =
for ya.
> Boy, don't screw that one up at \$150-\$225 per diode assembly by over
> cranking and burning it.
>
> This has nothing to do with interpolation IMO, with exception to
> interpolations ability to take those read errors and extract =
something
> usable. By proxy that it can't (remember - I posted that =
consistently it's
> the fast burns that won't play/skip around) make the faster burns =
read
> correctly and the slower ones do.. I just don't see how you're =
getting to
> the conclusion you proclaim man. Read further if you still don't see =
what
> I'm trying to say.
>
>>
>>>>My point was
>>>>that any correctly working burner will produce errors that are
> statistically
>>>>and audibly meaningless, at whatever speed is being used.
>
> ok, I have to point this out again. There is nothing wrong with my=20
> burners.
> Not unless 4 different ones of different ages and using different =
software
> with differing brands of cd blanks somehow all colluded against me =
to show
> the same kind of errors. And that'd just be plain silly :)
>
> From another post on this subject:
>
>>>Most recently, the master from my live session was duped at 48x
>>>on a Microboards CD duplicator. Sounded awful. To everyone.
>>>Slower sounded better. To everyone. You cannot account for this
>>>evidence so you dismiss it. Ok.
>>
>> That's not the kind of evidence I'm looking for. We all know that =
our
> perceptive
>> hardware is imperfect. Witnesses routinely identify the wrong =
person in
> lineups,
>> illusions of movement can be created with surround sound, etc and =

so on.

>> So the entire basis of scientific inquiry is to try to establish =
facts

> that,

>> as much as possible, take our perceptive apparatus out of the =
equation.=20

>> If

>> there is a fault in my test tell me what it is and I'll see if I =
can come

>> up with a better one. And, as I've repeatedly said, if someone can =
do

> blind

>> ABY tests and show a statistically significant result I'll be happy =
to

> revisit

>> the issue.

>

> It seems that we are all revisiting this issue. And I'm not afraid =
of that

> at all, it's the best way to learn if you have the time to do it. =

However,

> facts for me are facts. I can consistently make a coaster for =
listening in

> my car by pushing the burn speed up. This is not an interpolation =
issue

> directly, so for me it's not about phase, coherency of D/A =
convertors or

> anything to do with sound even. It doesn't sound good if it won't =
play.=20

> It's

> about making a disc that'll play at all due to the amount of errors =
I see=20

> in

> fast burns. This addresses the original question of (see topic) burn =
time

> versus accuracy. To that end I say, absolutely it matters.

>

> BTW, did you try the same test scenario in a cheapo blaster box or =
two=20

> with

> low grade parts? Let's face it, in a world of MP3 players, it ain't =
about

> quality for most of the listening public. Here is where that error =
rate

> matters the most, because it's your largest audience. Pile in that a =
lot=20

> of

> CD players now do MP3 (already heavily compressed data) audio and =

you have=20

> a

> recipe for big problems.

>

>

> skipy skip snipy snip

>

>

>>

>> I'll skip over the implied insult that I'm willfully deaf and don't

> understand

>> how audio (and other kinds of) data works and await either a better =
test

>> than the one I used or proof that goes beyond 'everyone hear the

> difference'

>> when there would be obvious pressure to agree with that fact.

>>

>

> I'm officially getting frustrated and I'll probably just drop out of =
this

> thread pretty quick. This is not what the original poster asked, nor =
does=20

> it

> address his concerns fully. Just to be clear - I'm not trying to =
insult

> anyone man, but seriously you are not listening to what I'm saying =
or you

> couldn't be taking a stand that speed doesn't matter. You said you =
did a

> phase reverse test. I am telling you it does NOT matter in relation =
to=20

> read

> errors up to a point. That's the interpolation circuit's job. You =
tested

> audio stream out. I'm talking about read errata. Unless you built a =
high

> impedance (and I mean HIGH so as not to suck down the laser output) =
test

> rig, hooked an oscilloscope up to the laser output and counted the =
errors

> with a capture device, your theory isn't 100% sound. That's a fact. =
I have

> built such a rig, and I still have it around here somewhere from =
when I=20

> used

> to do this for a living.

>

> There is the output of the audio and then there's what is actually =

coming
> off the disc, and believe me... it is positively not the same thing, =
and=20
> it
> won't read the same each pass, either.
>
> On another note, and kind of a geek humor one, a Sony rep told me =
years
> back that the Japanese invented a word over the sound from the =
speakers=20
> the
> first CD players made that didn't have interpolation. I cannot =
verify it,
> but it sure was funny at the time to all us geeksters talking about =
the
> newer (at that time) sony interp circuits and why everyone under the =
sun
> used them including Philips.
> Dokan
> Look it up for a laugh,
>
> AA
>
>
>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>=20

-----=_NextPart_000_0063_01C689C1.56405D30

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Probably doesn't matter scientifically =
but my=20
```

Masterlink

and Paris burns from a Yamaha 1x burn = direct from=20 24bit wavs

out of Paris had exactly the same data = after being=20 checked

with some high falutin' software my = mastering=20 engineer has.

This test was five years ago when we = both=20 questioned the

quality of everything in my = studio.

I'll have to find out what he was=20 using.

Tom

"Aaron Allen" <A=20 href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude> = wrote in=20 message <A=20 href=3D"news:44860e73\$1@linux">news:44860e73\$1@linux...</DIV>Masterli= nk..=20

never been in one, but I have seen/heard nothing but great
things = about=20 them. Being a closed end system designed for / by pros I bet
that = it's a=20 pretty solid burn.
That is, however, only a guess since I've never = cracked=20 one open (at least
not yet) to check it = out.
AA

"tonehouse"=20 zmcleod@comcast.net> = wrote in=20 message <A = href=3D"news:448607f0\$1@linux">news:448607f0\$1@linux...
>=20 How does an Alesis Masterlink compare to all this? I think it burns a = 4X=20
> ...
> I have never had any problems with it....
> = "Aaron=20 Allen" <A = href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude>=20 wrote in message
> <A=20

=
 [point is that you can't take a faulty instrument and extrapolate=20
 from
>>it
>>>how non-faulty gear will=20
 work.
>
>Thad, you do realize that as a CD player laser =
 diode=20
 output dies \(I have
> certification from both Sony and Pioneer =
 in laser=20
 disc technology \) it
> becomes less tolerant of read errors? I =
 can=20
 remember tweaking up the
> output
> on the early designs, =
 before=20
 they had comparator circuits to do it for ya.
> Boy, don't screw =
 that=20
 one up at \\$150-\\$225 per diode assembly by over
> cranking and =
 burning=20
 it.
>
> This has nothing to do with interpolation IMO, =
 with=20
 exception to
> interpolations ability to take those read errors =
 and=20
 extract something
> usable. By proxy that it can't \(remember - I =
 posted=20
 that consistently it's
> the fast burns that won't play/skip=20
 around\) make the faster burns read
> correctly and the =
 slower ones=20
 do.. I just don't see how you're getting to
> the conclusion you =
 proclaim man. Read further if you still don't see what
> I'm =
 trying to=20
 say.
>
>>
>>>My point=20
 was
>>>that any correctly working burner will produce =
 errors=20
 that are
> statistically
>>>and audibly =
 meaningless, at=20
 whatever speed is being used.
>
> ok, I have to point this =
 out=20
 again. There is nothing wrong with my
> burners.
> Not =
 unless 4=20
 different ones of different ages and using different software
> =
 with=20
 differing brands of cd blanks somehow all colluded against me to =
 show
>=20
 the same kind of errors. And that'd just be plain silly =
 :\)
>
>=20
 From another post on this subject:
>
>>>Most =
 recently, the=20
 master from my live session was duped at 48x
>>>on a =](3D)

Microboards=20

CD duplicator. Sounded awful. To =
everyone.
>>Slower=20

sounded better. To everyone. You cannot account for=20
this
>>evidence so you dismiss it. =20

Ok.
>
>That's not the kind of evidence I'm =
looking for.=20

We all know that our
>perceptive
>hardware is =
imperfect.=20

Witnesses routinely identify the wrong person in
>=
lineups,
>>=20

illusions of movement can be created with surround sound, etc and so=20
on.
>>So the entire basis of scientific inquiry is to try to =

establish facts
>that,
>>as much as possible, take =
our=20

perceptive apparatus out of the equation.
>>If
>>=
there is=20

a fault in my test tell me what it is and I'll see if I can =
come
>>=20

up with a better one. And, as I've repeatedly said, if someone can =
do
>>=20

blind
>>ABY tests and show a statistically significant =
result I'll=20

be happy to
>revisit
>>the issue.
>
>It =
seems=20

that we are all revisiting this issue. And I'm not afraid of =
that
>>at=20

all, it's the best way to learn if you have the time to do it.=20

However,
>facts for me are facts. I can consistently make a =
coaster for=20

listening in
>my car by pushing the burn speed up. This is not =
an=20

interpolation issue
>directly, so for me it's not about phase,=20
coherency of D/A convertors or
>anything to do with sound even. =
It=20

doesn't sound good if it won't play.
>It's
>about =
making a disc=20

that'll play at all due to the amount of errors I see
>=
in
>>fast=20

burns. This addresses the original question of (see topic) burn =
time
>>=20

versus accuracy. To that end I say, absolutely it =
matters.
>
>=20

BTW, did you try the same test scenario in a cheapo blaster box or two =

>with
>low grade parts? Let's face it, in a world of =
MP3=20

players, it ain't about
> quality for most of the listening =
 public. Here=20
 is where that error rate
> matters the most, because it's your =
 largest=20
 audience. Pile in that a lot
> of
> CD players now do MP3 =

 (already heavily compressed data) audio and you have
> =
 a
> recipe=20
 for big problems.
>
>
> skipy skip snipy=20
 snip
>
>
>>
>> I'll skip over the =
 implied insult=20
 that I'm willfully deaf and don't
> understand
>> how =
 audio=20
 (and other kinds of) data works and await either a better =
 test
>>=20
 than the one I used or proof that goes beyond 'everyone hear =
 the
>>=20
 difference'
>> when there would be obvious pressure to agree =
 with=20
 that fact.
>>
>
> I'm officially getting =
 frustrated and=20
 I'll probably just drop out of this
> thread pretty quick. This =
 is not=20
 what the original poster asked, nor does
> it
> address =
 his=20
 concerns fully. Just to be clear - I'm not trying to insult
> =
 anyone=20
 man, but seriously you are not listening to what I'm saying or =
 you
>>=20
 couldn't be taking a stand that speed doesn't matter. You said you did =

 a
> phase reverse test. I am telling you it does NOT matter in =
 relation=20
 to
> read
> errors up to a point. That's the =
 interpolation=20
 circuit's job. You tested
> audio stream out. I'm talking about =
 read=20
 errata. Unless you built a high
> impedance (and I mean =
 HIGH so as=20
 not to suck down the laser output) test
> rig, hooked an =
 oscilloscope up=20
 to the laser output and counted the errors
> with a capture =
 device, your=20
 theory isn't 100% sound. That's a fact. I have
> built such a =
 rig, and I=20
 still have it around here somewhere from when I
> used
> =
 to do=20
 this for a living.
>
> There is the output of the audio =

[illegible]

-----= NextPart 000 0063 01C689C1.56405D30--This is a multi-part message in MIME format.

```
-----=_NextPart_000_00A4_01C689C2.C47D13F0
Content-Type: text/plain;
    charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable
```

Deej,
So this was an easy night for you then huh?
Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44863d29@linux...
Well.....they **are** German plugins and I am somehow able to =
channel
the language when attempting to authorize.....sorta'

;oP

"DC" <dc@spammersintomorrowland.com> wrote in message
news:4486358f\$1@linux...

>
> A mind is a terrible thing to waste....
>
> It's not too late, save yourself!
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >http://www.youtube.com/watch?v=3DOzYvh_sbUz8
> >
> >
> >
>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_00A4_01C689C2.C47D13F0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Deej,</DIV>

<DIV>So this was an easy night for you then=20
huh?</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"DJ" <<A=20

=

href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20

wrote in message <A=20

=

href=3D"news:44863d29@linux">news:44863d29@linux...</DIV>Well.....=
they=20
 are German plugins and I am somehow able to channel
the language =
 when=20
 attempting to authorize.....sorta'

;oP

"DC" <<A=20
 =
 href=3D"mailto:dc@spammersintomorrowland.com">dc@spammersintomorrowland.c=
 om>=20
 wrote in message
<A=20
 =
 href=3D"news:4486358f\$1@linux">news:4486358f\$1@linux...
>
&g=
 t; A=20
 mind is a terrible thing to waste....
>
> It's not too =
 late, save=20
 yourself!
>
> "DJ" <<A=20
 =
 href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
 _@animas.net>=20
 wrote:
> =
 >http://www.youtube.com/watch?v=3DOzYvh_sbUz8
>=20
 >
> >
>

</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html </DIV></BODY ></HTML>

-----=_NextPart_000_00A4_01C689C2.C47D13F0--
[http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson -Lawsuit.html](http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson-Lawsuit.html)Good.

"James McCloskey" <excelsm@hotmail.com> wrote:

>

> [http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson -Lawsuit.html](http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson-Lawsuit.html)No doubt. Bela is phenomenal.

Yes, Future man - he is on there. I was never a fan of the midi drum controllers, but he does it right, and more. Great DVD. The sax/wind player played (if I recall correctly) two penny whistles at the same time. Also a very cool tune with a fantastic tabla player.

One thing I love about these guys is the technical acrobatics they perform are very musical, not just for the show.

Dedric

On 6/6/06 5:49 AM, in article 44855cc0@linux, "Rich Lamanna" <richard.lamanna@verizon.net> wrote:

> Dedric, Bela Fleck has redefined banjo playing. Was percussion man, or
> whatever the heck his name is, on this dvd? You know the dude who plays that
> weird percussion midi thing.
>
> Rich
>
> "Dedric Terry" <dterry@keyofd.net> wrote in message
> news:C0AA24DC.1151%dterry@keyofd.net...
>> Saw this on a friend's DVD of this concert. Amazing doesn't begin to
>> describe it. Victor is incredible, and then some. Bela and the rest of
> the
>> band aren't bad either. ;-)
>>
>> Dedric
>>
>> On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"
>> <richard.lamanna@verizon.net> wrote:
>>
>>> This is a most impressive bass solo of Amazing Grace by Victor Wooten.
> It's
>>> just Jaco and Victor, "ain't no one else, they're holding it down."
>>>
>>> <http://www.youtube.com/watch?v=iYINlz4MagA>
>>>
>>> Rich
>>>
>>>
>>
>
>I would jump at that offer, but I live in Sydney so it's probably not
practical. Thanks anyway though, and thanks again for your help and advice.

Cheers,
Stewart.

DJ wrote in message <4485955c@linux>...
>I'm going to EBay my CLKx6 pretty soon. It's like brand new. I used it for
>about 3 months, but then I started clocking all 3 of my RME cards directly
>from the ADAT sync ports of my Paris modules so I don't really use it any
>more. If I need higher sample rates than 44.1, I can use my GENx6 as a
>distro module clocked from my RME card or my Mytek A/D converter. Street
on
>these is around \$400.00. I'm going to need to fly one-way to to
Connecticut
>next week to pick up a truck I bought and so I'll let this one go for
>\$325.00 (the price of the ticket ;o) plus shipping. Guaranteed to work.. If
>you want it, give me a call. My OE is all screwed up right now and I can't

>return e-mails from this account.
>
>970-375-7081
>
>DJ
>
>
>"Sound Dog" <dogster@tpg.com.au> wrote in message news:44858a30\$1@linux...
>> You've convinced me. I'll spend the \$600 difference on, oh I don't know,
>> fixing the transmission on my Javelin or something 8)
>>
>> Cheers,
>>
>> Stewart.
>>
>>
>> DJ wrote in message <44856b2f@linux>...
>> >If you're using the RME clock, no point in buying the GENx192. The CLKx6
>is
>> >a lot less expensive. If you're using oneof your HDSP cards as master,
>just
>> >route the clock out to the CLKx6 and then distribute the signal to the
>> other
>> >devices. I've actually got a CLKx6 here.. It will distribute a signal at
>> >whatever sample rate it receives. Pretty handy device.
>> >
>> >"Sound Dog" <dogster@tpg.com.au> wrote in message news:44851d0b@linux...
>> >> Thanks for the feedback DJ. I can't make up my mind whether to get a
>> >CLKx6
>> >> or GENx192... Any advice ?
>> >>
>> >> Cheers,
>> >> Stewart.
>> >>
>> >> DJ wrote in message <4484e24b@linux>...
>> >> >It's definitely up to the task.
>> >> >
>> >> >
>> >> >
>> >> >und Dog" <dogster@tpg.com.au> wrote in message
>news:4484da88\$1@linux...
>> >> >> Greetings
>> >> >>
>> >> >> I have a system comprising of a G5 with an RME HDSP9652 (Logic), a
>P4
>> >> >Intel
>> >> >> with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC which
>> >I'll

>
>Ditto. Way good, but I have to wonder, should PRS be sueing them for the damage it undoubtedly caused dragging this around the system for 6 years. If I were Paul Smith, I believe I'd be inclined to do so for legal fees, product defamation, etc...
AA

"DC" <dc@spammersinacan.org> wrote in message news:44866053\$1@linux...
>
> Good.
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>> [http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson -Lawsuit.html](http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson-Lawsuit.html)
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>I don't see anything wierd here. Looks like my average business user trying
to open outlook on a pentium 90 they are too cheap to upgrade.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4486274b@linux...
> http://www.youtube.com/watch?v=OzYvh_sbUz8
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>It's what my clients tell me their previous sound guy was like when they
make a suggestion to do with the mix.

DJ wrote in message <4486274b@linux>...
>http://www.youtube.com/watch?v=OzYvh_sbUz8
>
>Jeff Coffin.. have you seen the video with Tuvon the throat singer Dedric?
Dude sings multiple pitches at the same time.

AA

"Dedric Terry" <dterry@keyofd.net> wrote in message news:C0ABC1B2.11BE%dterry@keyofd.net...

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html> Sorry, bad spelling so I looked it up on google.

<http://www.sciam.com/article.cfm?articleID=00080AA2-BA32-1C73-9B81809EC588EF21>

AA

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:448667a4\$1@linux...

> Jeff Coffin.. have you seen the video with Tuvon the throat singer Dedric?

> Dude sings multiple pitches at the same time.

>

> AA

>

> "Dedric Terry" <dterry@keyofd.net> wrote in message

> news:C0ABC1B2.11BE%dterry@keyofd.net...

>> No doubt. Bela is phenomenal.

>>

>> Yes, Future man - he is on there. I was never a fan of the midi drum

>> controllers, but he does it right, and more. Great DVD. The sax/wind

>> player played (if I recall correctly) two penny whistles at the same

>> time.

>> Also a very cool tune with a fantastic tabla player.

>>

>> One thing I love about these guys is the technical acrobatics they

>> perform

>> are very musical, not just for the show.

>>

>> Dedric

>>

>> On 6/6/06 5:49 AM, in article 44855cc0@linux, "Rich Lamanna"

>> <richard.lamanna@verizon.net> wrote:

>>

>>> Dedric, Bela Fleck has redefined banjo playing. Was percussion man, or

>>> whatever the heck his name is, on this dvd? You know the dude who plays

>>> that

>>> weird percussion midi thing.

>>>

>>> Rich

>>>

>>> "Dedric Terry" <dterry@keyofd.net> wrote in message

>>> news:C0AA24DC.1151%dterry@keyofd.net...

>>>> Saw this on a friend's DVD of this concert. Amazing doesn't begin to

>>>> describe it. Victor is incredible, and then some. Bela and the rest

>>>> of

>>> the

>>>> band aren't bad either. ;-)

>>>>

>>>> Dedric
>>>>
>>>> On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"
>>>> <richard.lamanna@verizon.net> wrote:
>>>>
>>>>> This is a most impressive bass solo of Amazing Grace by Victor Wooten.
>>> It's
>>>>> just Jaco and Victor, "ain't no one else, they're holding it down."
>>>>>
>>>>> <http://www.youtube.com/watch?v=iYINlz4MagA>
>>>>>
>>>>> Rich
>>>>>
>>>>>
>>>>>
>>>
>>>
>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>No problem. Glad I could help.

Deej

"Sound Dog" <dogster@tpg.com.au> wrote in message news:448665c1\$1@linux...
> I would jump at that offer, but I live in Sydney so it's probably not
> practical. Thanks anyway though, and thanks again for your help and
advice.
>
> Cheers,
> Stewart.
>
>
> DJ wrote in message <4485955c@linux>...
> >I'm going to EBay my CLKx6 pretty soon. It's like brand new. I used it
for
> >about 3 months, but then I started clocking all 3 of my RME cards
directly
> >from the ADAT sync ports of my Paris modules so I don't really use it any
> >more. If I need higher sample rates than 44.1, I can use my GENx6 as a
> >distro module clocked from my RME card or my Mytek A/D converter. Street
> on
> >these is around \$400.00. I'm going to need to fly one-way to to
> Connecticut
> >next week to pick up a truck I bought and so I'll let this one go for
> >\$325.00 (the price of the ticket ;o) plus shipping. Guaranteed to work..

If

> >you want it, give me a call. My OE is all screwed up right now and I can't

> >return e-mails from this account.

> >

> >970-375-7081

> >

> >DJ

> >

> >

> >"Sound Dog" <dogster@tpg.com.au> wrote in message news:44858a30\$1@linux...

> >> You've convinced me. I'll spend the \$600 difference on, oh I don't know,

> >> fixing the transmission on my Javelin or something 8)

> >>

> >> Cheers,

> >>

> >> Stewart.

> >>

> >>

> >> DJ wrote in message <44856b2f@linux>...

> >> >If you're using the RME clock, no point in buying the GENx192. The CLKx6

> >> is

> >> >a lot less expensive. If you're using one of your HDSP cards as master,

> >> just

> >> >route the clock out to the CLKx6 and then distribute the signal to the

> >> other

> >> >devices. I've actually got a CLKx6 here.. It will distribute a signal at

> >> >whatever sample rate it receives. Pretty handy device.

> >> >

> >> >"Sound Dog" <dogster@tpg.com.au> wrote in message news:44851d0b@linux...

> >> >> Thanks for the feedback DJ. I can't make up my mind whether to get a

> >> >>CLKx6

> >> >> or GENx192... Any advice ?

> >> >>

> >> >> Cheers,

> >> >> Stewart.

> >> >>

> >> >> DJ wrote in message <4484e24b@linux>...

> >> >> >It's definitely up to the task.

> >> >> >

> >> >> >

> >> >> >

> > > > und Dog" <dogster@tpg.com.au> wrote in message
> >news:4484da88\$1@linux...
> > > > Greetings
> > > >
> > > > I have a system comprising of a G5 with an RME HDSP9652 (Logic),
a
> >P4
> > > > Intel
> > > > with an HDSP9652 and 3 EDS1000 (PARIS), and a spare Athlon PC
which
> > > I'll
> > > > either dedicate to PARIS and the EDS cards or VST instruments and
> >the
> > > > HDSP9652. The PARIS system has 2 MECs (one ADAT card each) and a
> > spare
> > > >442.
> > > >
> > > > Currently I'm only using the 2 MECs but I'd like to utilise the
> >S/PDIF
> > > on
> > > > the 442 as an audio input from the VST-instrument-dedicated-PC.
> >From
> > > > what
> > > > I've read I will need to clock the PARIS interfaces externally.
> > > >
> > > > I've seen references to the Lucid GENx6 (DJ this is what you use
> >isn't
> > > it
> > > >), however this product is end of life, so I'm considering the
> >Lucid
> > > > GENx96
> > > > or perhaps the GENx192. Anyone had any experience with either of
> >these
> > > > newer
> > > > devices with PARIS ?
> > > >
> > > > I was also wondering if I could get away with using the wordclock
> > > output
> > > > of
> > > > one of the RME HDSP9652s, and running it through a distribution
> > device,
> > > > such
> > > > as Lucid's CLKx6. Is the RME wordclock up to the task ?
> > > >
> > > > Cheers,
> > > >
> > > > Stewart.
> > > >

> <http://www.jared-morris.com/blog/petty.mp3>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>Right on. These guys are always worth seeing. Very musical. Virtuostic.

Refreshing.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

Dedric Terry wrote:

> No doubt. Bela is phenomenal.

>

> Yes, Future man - he is on there. I was never a fan of the midi drum
> controllers, but he does it right, and more. Great DVD. The sax/wind
> player played (if I recall correctly) two penny whistles at the same time.
> Also a very cool tune with a fantastic tabla player.

>

> One thing I love about these guys is the technical acrobatics they perform
> are very musical, not just for the show.

>

> Dedric

>

> On 6/6/06 5:49 AM, in article 44855cc0@linux, "Rich Lamanna"

> <richard.lamanna@verizon.net> wrote:

>

>> Dedric, Bela Fleck has redefined banjo playing. Was percussion man, or
>> whatever the heck his name is, on this dvd? You know the dude who plays that
>> weird percussion midi thing.

>>

>> Rich

>>

>> "Dedric Terry" <dterry@keyofd.net> wrote in message

>> news:C0AA24DC.1151%dterry@keyofd.net...

>>> Saw this on a friend's DVD of this concert. Amazing doesn't begin to
>>> describe it. Victor is incredible, and then some. Bela and the rest of
>> the

>>> band aren't bad either. ;-)

>>>

>>> Dedric

>>>

>>> On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"

>>> <richard.lamanna@verizon.net> wrote:

>>>

>>>> This is a most impressive bass solo of Amazing Grace by Victor Wooten.

>> It's

>>>> just Jaco and Victor, "ain't no one else, they're holding it down."

>>>>

>>>> <http://www.youtube.com/watch?v=iYINlz4MagA>

>>>>

>>>> Rich

>>>>

>>>>

>>

>Just thought I'd share my latest RNP experience. I've had it for a couple of years, I guess... thought it sounded OK, but it was seldom my "Go To" mic pre (I have a Demeter VTMP-2a, a Sytek and a Presonus M80. Oh yeah - and a Mackie 1402, which is fine in a pinch). So I had a big session a month or so ago and needed to use the RNP for a vocal track, and it was awful!

Square wave distortion, no gain. I called Mark McQuilken, and he spent time on the phone troubleshooting. Popped it open, checked some voltages, determined that the 18 volt regulator PCB was only cranking out 5 volts.

Packed it up, sent it back. About a week later UPS brings it back. Something's new - the knobs! Cool new look... Installed it in the rack and checked it out real quick w/ an AKG 414 on my voice. There was something new and warm and silky about it (tech terms...). Didn't think much about it until yesterday, when I used it on Mike Auldridge's dobro (any bluegrass fans out there? Mike's a neighbor. He frequently brings projects here when people call him for overdubs). Pointed Mike's funky old KM84 at the end of the fingerboard and my U87 at the bridge. Straight thru the RNP, no compressor.

Now, I admit that with a world class dobro-ist and a great sounding dobro you probably can't go wrong, but this thing sounded great! Jim Heffernan, the producer (and also a first rate dobro dude!) is most likely gonna buy an RNP based on his experience w/ it yesterday.

So anyway, I email Mark McQ to ask what he did. Turns out he replaced everything but the case and the connectors! New PS boards, new mic pre board, new knobs (the most important thing, right?). All updated to his latest design.

No charge. Not even for shipping.

I may buy a couple more of these guys.

By the way, has anyone tried the Really Nice Limiter?

Gantt"Aaron Allen" <nospam@not_here.dude> wrote:

>What I find most funny is when a band (and one was posted here >a few years ago) does a parody of it's OWN material and tried
>to pass it off as the next 'hit'. Some of you may remember
>that one.

Yep, that was Nickelback ripping themselves off, wasn't it?

In checking out that thread, I noticed one guy joked that he had written a song that sounded like one of his older songs, and he was planning litigation against himself... I wonder if he's aware of the John Fogerty suit that involved the CCR tune "Run Through the Jungle", and the later Fogerty solo hit "Old Man Down the Road" - when the rights-holders for "Run Through the Jungle" sued Fogerty over "Old Man...", it was essentially Fogerty suing himself since he wrote both songs.

I also noticed that a couple of those guys in that thread were pretty critical of the RHCP's musical abilities... I found that to be strange, because although I'm not what you'd consider a fan of their music, I've always thought that Frusciante, Flea, and the drummer (can't recall his name) are pretty good players.

Neilhi guys,

I have a rather large doc but have revised only the last two pages and need to save & send them to a fella. Besides the ol' cut&paste, is there a more direct way to save only these two pages by themselves? I can't see any funtion in Word 2000 that'll allow for this.

cheers

jefPerhaps after the Ibanez Les Paul rip-off's in the 70's, Gibson feels they have to use ANYBODY making a single-cutaway electric that looks anything remotely like a Les Paul.

On one hand, you are obligated to aggressively defend any trademarks you may own, so if Gibson had let this slide, it could open the door for a bunch more LP rip-off's. On the other hand, the PRS & the LP are indeed, and quite obviously, different-looking enough from one another that no observant person could have any trouble telling them apart, but along those lines, I think I may have mentioned here awhile ago in another thread on a similar topic, that there was a shoe store near where I work called "MGM Designer Shoes", and now it's called "MJM Designer Shoes"... now, I'm sure no one in their right mind thought: "Hey, MGM is branching out from movies & opening a shoe store!", but I'm sure once MGM's attorneys found out, that was the reason these people had to change the name of their store.

I wonder if this lawsuit & the cost of defending it was the reason PRS went downscale & started making \$500 guitars... they needed more volume coming in the door to pay their lawyers?

Neil

"Aaron Allen" <nospam@not_here.dude> wrote:

>Ditto. Way good, but I have to wonder, should PRS be sueing them for the

>damage it undoubtedly caused dragging this around the system for 6 years.

>If I were Paul Smith, I believe I'd be inclined to do so for legal fees,

>product defamation, etc...

>AA

>

>

>"DC" <dc@spammersinacan.org> wrote in message news:44866053\$1@linux...

>>

>> Good.

>>

>> "James McCloskey" <excelsm@hotmail.com> wrote:

>>>

>>> [http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson -Lawsuit.html](http://news.harmony-central.com/Newp/2006/PRS-Guitars-Gibson-Lawsuit.html)

>>

>

>

>I choose Polesoft Lockspam to fight spam, and you?

><http://www.polesoft.com/refer.html>

>

>I don't know about Word, but in Wordperfect you can highlight the area of interest and select "Save" or "Save As" and then "Save Selection." Should be something similar in Word.

Edna

"jef knight" <thestudio@allknightmusic.com> wrote in message news:4486cf4d\$1@linux...

> hi guys,

>

> I have a rather large doc but have revised only the last two pages and

> need to save & send them to a fella. Besides the ol' cut&paste, is there

> a more direct way to save only these two pages by themselves? I can't

> see any funtion in Word 2000 that'll allow for this.

>

> cheers

>

> jefThis is a multi-part message in MIME format.

-----050801010009040705080900

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

thanks for the tip....i thought that should work also, but alas, it's a

microsoft product....lol

j

RiverLake Farms wrote:

>I don't know about Word, but in Wordperfect you can highlight the area of
>interest and select "Save" or "Save As" and then "Save Selection." Should
>be something similar in Word.

>Edna

>

>"jef knight" <thestudio@allknightmusic.com> wrote in message

>news:4486cf4d\$1@linux...

>

>

>>hi guys,

>>

>>I have a rather large doc but have revised only the last two pages and
>>need to save & send them to a fella. Besides the ol' cut&paste, is there
>>a more direct way to save only these two pages by themselves? I can't
>>see any funtion in Word 2000 that'll allow for this.

>>

>>cheers

>>

>>jef

>>

>>

>

>

>

>

-----050801010009040705080900

Content-Type: text/html; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">

<html>

<head>

 <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

</head>

<body bgcolor="#ffffff" text="#000000">

thanks for the tip....i thought that should work also, but alas, it's a
microsoft product....lol

j

RiverLake Farms wrote:

<blockquote cite="mid4486d355@linux" type="cite">

<pre wrap="">I don't know about Word, but in Wordperfect you can highlight the area of interest and select "Save" or "Save As" and then "Save Selection." Should be something similar in Word.

Edna

"jef knight" <a class="moz-txt-link-rfc2396E"

href="mailto:thestudio@allknightmusic.com"><thestudio@allknightmusic.com> wrote in message

news:4486cf4d\$1@linux...

</pre>

<blockquote type="cite">

<pre wrap="">hi guys,

I have a rather large doc but have revised only the last two pages and need to save & send them to a fella. Besides the ol' cut&paste, is there a more direct way to save only these two pages by themselves? I can't see any funtion in Word 2000 that'll allow for this.

cheers

jef

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

</blockquote>

</body>

</html>

-----050801010009040705080900--Chad Smith last time I looked - which has been a while.

However, the last

great album of theirs IMO was Blood Sugar Sex Magic.

AA

"Neil" <OIUIOU@OIU.com> wrote in message news:4486c856\$1@linux...

>

> "Aaron Allen" <nospam@not_here.dude> wrote:

>

>>What I find most funny is when a band (and one was posted here >a few

>>years

> ago) does a parody of it's OWN material and tried

>>to pass it off as the next 'hit'. Some of you may remember

>>that one.

>

> Yep, that was Nickelback ripping themselves off, wasn't it?

>

> In checking out that thread, I noticed one guy joked that he
> had written a song that sounded like one of his older songs,
> and he was planning litigation against himself... I wonder if
> he's aware of the John Fogerty suit that involved the CCR
> tune "Run Through the Jungle", and the later Fogerty solo
> hit "Old Man Down the Road" - when the rights-holders for "Run
> Through the Jungle" sued Fogerty over "Old Man...", it was
> essentially Fogerty suing himself since he wrote both songs.

>

> I also noticed that a couple of those guys in that thread were
> pretty critical of the RHCP's musical abilities... I found that
> to be strange, because although I'm not what you'd consider a
> fan of their music, I've always thought that Frusciante, Flea,
> and the drummer (can't recall his name) are pretty good players.

>

> Neil

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>I have seen him - very cool.

Dedric

On 6/6/06 11:48 PM, in article 448667a4\$1@linux, "Aaron Allen"
<nospam@not_here.dude> wrote:

> Jeff Coffin.. have you seen the video with Tuvon the throat singer Dedric?

> Dude sings multiple pitches at the same time.

>

> AA

>

> "Dedric Terry" <dterry@keyofd.net> wrote in message

> news:C0ABC1B2.11BE%dterry@keyofd.net...

>> No doubt. Bela is phenomenal.

>>

>> Yes, Future man - he is on there. I was never a fan of the midi drum
>> controllers, but he does it right, and more. Great DVD. The sax/wind
>> player played (if I recall correctly) two penny whistles at the same time.
>> Also a very cool tune with a fantastic tabla player.

>>

>> One thing I love about these guys is the technical acrobatics they perform
>> are very musical, not just for the show.

>>

>> Dedric

```

>>
>> On 6/6/06 5:49 AM, in article 44855cc0@linux, "Rich Lamanna"
>> <richard.lamanna@verizon.net> wrote:
>>
>>> Dedric, Bela Fleck has redefined banjo playing. Was percussion man, or
>>> whatever the heck his name is, on this dvd? You know the dude who plays
>>> that
>>> weird percussion midi thing.
>>>
>>> Rich
>>>
>>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>>> news:C0AA24DC.1151%dterry@keyofd.net...
>>>> Saw this on a friend's DVD of this concert. Amazing doesn't begin to
>>>> describe it. Victor is incredible, and then some. Bela and the rest of
>>> the
>>>> band aren't bad either. ;-)
>>>>
>>>> Dedric
>>>>
>>>> On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"
>>>> <richard.lamanna@verizon.net> wrote:
>>>>
>>>>> This is a most impressive bass solo of Amazing Grace by Victor Wooten.
>>> It's
>>>>> just Jaco and Victor, "ain't no one else, they're holding it down."
>>>>>
>>>>> http://www.youtube.com/watch?v=iYINlz4MagA
>>>>>
>>>>> Rich
>>>>>
>>>>>
>>>>>
>>>
>>>
>>
>
> I choose Polesoft Lockspam to fight spam, and you?
> http://www.polesoft.com/refer.html
>
>Hi Jef,

```

If you don't need to keep the pages in an editable format you can use Acrobat to create a PDF version. Just print to the Acrobat PDF Writer and specify the page numbers.

If the doc needs to remain editable, just do a File-New, switch back to the

original, select the text, Copy, and paste into the new document. That's your only option in Word.

Have a great day!

Mark

jef knight <thestudio@allknightmusic.com> wrote:

>hi guys,

>

>I have a rather large doc but have revised only the last two pages and
>need to save & send them to a fella. Besides the ol' cut&paste, is there

>a more direct way to save only these two pages by themselves? I can't
>see any funtion in Word 2000 that'll allow for this.

>

>cheers

>

>jefAnd if you're on a Mac, print to PDF is a built-in feature. It appears
in the lower left corner popup menu of the print requester for every
application.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

Mark McDermott wrote:

> Hi Jef,

>

> If you don't need to keep the pages in an editable format you can use Acrobat
> to create a PDF version. Just print to the Acrobat PDF Writer and specify
> the page numbers.

>

> If the doc needs to remain editable, just do a File-New, switch back to the
> original, select the text, Copy, and paste into the new document. That's
> your only option in Word.

>

> Have a great day!

>

> Mark

>

>

> jef knight <thestudio@allknightmusic.com> wrote:

>> hi guys,

>>

>> I have a rather large doc but have revised only the last two pages and

>> need to save & send them to a fella. Besides the ol' cut&paste, is there
>
>> a more direct way to save only these two pages by themselves? I can't
>> see any funtion in Word 2000 that'll allow for this.
>>
>> cheers
>>
>> jef
>I just read Stephen St. Croix's last column in Mix magazine. I suppose I
should still be pissed that us Paris users got the short end of the stick,
but the truth is I've been reading his column almost since it began. He
made me laugh, he made me mad and he made me think (as much as I'm able at
this advanced age!).

This time he made me cry.

Peace,

GanttWow. So this is a new version of the RNP?

We have one in the bag of kit, and though I like it more than the Mackie by
FAR, we still don't use it often. We always go with the Great River NV.

I wonder what he would charge for an upgrade? Maybe we can invent a cap
failure or something....

Jimmy

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:4486c687\$1@linux...

>
> Just thought I'd share my latest RNP experience. I've had it for a couple
> of years, I guess... thought it sounded OK, but it was seldom my "Go To"
> mic pre (I have a Demeter VTMP-2a, a Sytek and a Presonus M80. Oh yeah -
> and a Mackie 1402, which is fine in a pinch). So I had a big session a
month
> or so ago and needed to use the RNP for a vocal track, and it was awful!
> Square wave distortion, no gain. I called Mark McQuilken, and he spent
> time on the phone troubleshooting. Popped it open, checked some voltages,
> determined that the 18 volt regulator PCB was only cranking out 5 volts.
> Packed it up, sent it back. About a week later UPS brings it back.
Something's
> new - the knobs! Cool new look... Installed it in the rack and checked
> it out real quick w/ an AKG 414 on my voice. There was something new and
> warm and silky about it (tech terms...). Didn't think much about it until
> yesterday, when I used it on Mike Auldrige's dobro (any bluegrass fans
out
> there? Mike's a neighbor. He frequently brings projects here when people

> call him for overdubs). Pointed Mike's funky old KM84 at the end of the
 > fingerboard and my U87 at the bridge. Straight thru the RNP, no
 compressor.
 > Now, I admit that with a world class dobro-ist and a great sounding dobro
 > you probably can't go wrong, but this thing sounded great! Jim Heffernan,
 > the producer (and also a first rate dobro dude!) is most likely gonna buy
 > an RNP based on his experience w/ it yesterday.
 >
 > So anyway, I email Mark McQ to ask what he did. Turns out he replaced
 everything
 > but the case and the connectors! New PS boards, new mic pre board, new
 > knobs (the most important thing, right?). All updated to his latest
 design.
 > No charge. Not even for shipping.
 >
 > I may buy a couple more of these guys.
 >
 > By the way, has anyone tried the Really Nice Limiter?
 >
 > GantttFogerty certainly never sued himself. The fellow who sued him is named Saul
 Zaentz. It's one of the three or so most sordid tales in all of music
 history, just absolutely ugly.

Fogerty would probably have a stroke on the spot if he ever heard someone
 say he sued himself. He lived a pretty miserable existence for decades as a
 result of the whole thing.

Jimmy

"Neil" <OIUIOU@OIU.com> wrote in message news:4486c856\$1@linux...
 >
 > "Aaron Allen" <nospam@not_here.dude> wrote:
 >
 > >What I find most funny is when a band (and one was posted here >a few
 years
 > ago) does a parody of it's OWN material and tried
 > >to pass it off as the next 'hit'. Some of you may remember
 > >that one.
 >
 > Yep, that was Nickelback ripping themselves off, wasn't it?
 >
 > In checking out that thread, I noticed one guy joked that he
 > had written a song that sounded like one of his older songs,
 > and he was planning litigation against himself... I wonder if
 > he's aware of the John Fogerty suit that involved the CCR
 > tune "Run Through the Jungle", and the later Fogerty solo
 > hit "Old Man Down the Road" - when the rights-holders for "Run
 > Through the Jungle" sued Fogerty over "Old Man...", it was

> essentially Fogerty suing himself since he wrote both songs.
>
> I also noticed that a couple of those guys in that thread were
> pretty critical of the RHCP's musical abilities... I found that
> to be strange, because although I'm not what you'd consider a
> fan of their music, I've always thought that Frusciante, Flea,
> and the drummer (can't recall his name) are pretty good players.
>

> NeilUse mine all the time, usually paired with the RNC -- if for no other
reason that having access to its output control for finer adjustments
than allowed by the stepped pots on the RNP. I don't have a whole
bunch of cool hardware to choose from -- so for stereo sources
especially the RNP is my usual rig. Tracks are sounding good...

Had a problem with it at first a couple years back -- sent it in to
Mark and was treated to similar excellent service and communication,
also at no charge.

Nobody should hesitate to do business with this guy...

Chas.

On Wed, 7 Jun 2006 12:30:30 -0400, "uptown jimmy"
<johnson314@bellsouth.net> wrote:

>Wow. So this is a new version of the RNP?

>

>We have one in the bag of kit, and though I like it more than the Mackie by
>FAR, we still don't use it often. We always go with the Great River NV.

>

>I wonder what he would charge for an upgrade? Maybe we can invent a cap
>failure or something....

>

>Jimmy

>

>"Gantt Kushner" <ganttmann@comcast.net> wrote in message

>news:4486c687\$1@linux...

>>

>> Just thought I'd share my latest RNP experience. I've had it for a couple
>> of years, I guess... thought it sounded OK, but it was seldom my "Go To"
>> mic pre (I have a Demeter VTMP-2a, a Sytek and a Presonus M80. Oh yeah -
>> and a Mackie 1402, which is fine in a pinch). So I had a big session a
>month

>> or so ago and needed to use the RNP for a vocal track, and it was awful!

>> Square wave distortion, no gain. I called Mark McQuilken, and he spent

>> time on the phone troubleshooting. Popped it open, checked some voltages,

>> determined that the 18 volt regulator PCB was only cranking out 5 volts.

>> Packed it up, sent it back. About a week later UPS brings it back.
>Something's
>> new - the knobs! Cool new look... Installed it in the rack and checked
>> it out real quick w/ an AKG 414 on my voice. There was something new and
>> warm and silky about it (tech terms...). Didn't think much about it until
>> yesterday, when I used it on Mike Auldridge's dobro (any bluegrass fans
>out
>> there? Mike's a neighbor. He frequently brings projects here when people
>> call him for overdubs). Pointed Mike's funky old KM84 at the end of the
>> fingerboard and my U87 at the bridge. Straight thru the RNP, no
>compressor.
>> Now, I admit that with a world class dobro-ist and a great sounding dobro
>> you probably can't go wrong, but this thing sounded great! Jim Heffernan,
>> the producer (and also a first rate dobro dude!) is most likely gonna buy
>> an RNP based on his experience w/ it yesterday.
>>
>> So anyway, I email Mark McQ to ask what he did. Turns out he replaced
>everything
>> but the case and the connectors! New PS boards, new mic pre board, new
>> knobs (the most important thing, right?). All updated to his latest
>design.
>> No charge. Not even for shipping.
>>
>> I may buy a couple more of these guys.
>>
>> By the way, has anyone tried the Really Nice Limiter?
>>
>> Gantt
>This is a multi-part message in MIME format.
-----040101080300030307020904
Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Transfer-Encoding: 7bit

thanks fellas. I kinda assumed that, being an MS product, the cut&paste
was the only answer....

cheers

j

Mark McDermott wrote:

>Hi Jef,
>
>If you don't need to keep the pages in an editable format you can use Acrobat
>to create a PDF version. Just print to the Acrobat PDF Writer and specify
>the page numbers.
>

>If the doc needs to remain editable, just do a File-New, switch back to the
>original, select the text, Copy, and paste into the new document. That's
>your only option in Word.

>

>Have a great day!

>

>Mark

>

>

>jef knight <thestudio@allknightmusic.com> wrote:

>

>

>>hi guys,

>>

>>I have a rather large doc but have revised only the last two pages and
>>need to save & send them to a fella. Besides the ol' cut&paste, is there

>>

>>

>

>

>

>>a more direct way to save only these two pages by themselves? I can't
>>see any funtion in Word 2000 that'll allow for this.

>>

>>cheers

>>

>>jef

>>

>>

>

>

>

-----040101080300030307020904

Content-Type: text/html; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">

<html>

<head>

 <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

</head>

<body bgcolor="#ffffff" text="#000000">

thanks fellas. I kinda assumed that, being an MS product, the
cut&paste was the only answer....

cheers

j

Mark McDermott wrote:

<blockquote cite="mid4486ec2c\$1@linux" type="cite">

<pre wrap="">Hi Jef,

If you don't need to keep the pages in an editable format you can use Acrobat to create a PDF version. Just print to the Acrobat PDF Writer and specify the page numbers.

If the doc needs to remain editable, just do a File-New, switch back to the original, select the text, Copy, and paste into the new document. That's your only option in Word.

Have a great day!

Mark

jef knight <a class="moz-txt-link-rfc2396E"

href="mailto:thestudio@allknightmusic.com"><thestudio@allknightmusic.com> wrote:

</pre>

<blockquote type="cite">

<pre wrap="">hi guys,

I have a rather large doc but have revised only the last two pages and need to save & send them to a fella. Besides the ol' cut&paste, is there

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

<blockquote type="cite">

<pre wrap="">a more direct way to save only these two pages by themselves? I can't see any funtion in Word 2000 that'll allow for this.

cheers

jef

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

</blockquote>

</body>

</html>

-----040101080300030307020904--This is a multi-part message in MIME format.

-----=_NextPart_000_02AB_01C68A3B.3CC42970

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hey John,

I'm using Drumagog 4.0? with XP no probs. It resides with the older version so either version can be used if you're in the middle of = projects.

Tom

"John Macy" <spamlessjohn@johnmacy.com> wrote in message = news:4485add8\$1@linux...

Anyone using this with ME? I have
3.0 working well, but would like to upgrade.

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_02AB_01C68A3B.3CC42970

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Hey John,</DIV>

<DIV>I'm using Drumagog 4.0? with XP no =
probs. It=20

resides with the</DIV>

<DIV>older version so either =
version can be=20

used if you're in the middle of projects.</DIV>

<DIV> </DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"John Macy" <A=20

=

href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com&g=

with harassment lawsuits. All too often, the guy in the right is not the winner, but the guy with the most money to hire scumball lawyers is.

In this case, the good guy won IM-ever-so-HO.

DCSooooo.....I don't get to play too?

"Neil" <IUOIU@OIU.com> wrote in message news:44872b8e\$1@linux...

>

> "Don Nafe" <dnafe@magma.ca> wrote:

> >got a question about triggering drums in cubase?

>

> Check your e-mail.

>

> Although posting questions about Cubase isn't exactly off-topic

> here in the "FormerparisuserswhohavemigratedtocubaseSX"

> newsgroup.

>

> :)and if you combine them it spells crisses...i know...wtf...but my garden tractor just died and it's going to cost 4-6 g's to replace...he still does both...and i'm not sure which emotion wins.

On 8 Jun 2006 01:27:11 +1000, "Gantt kushner" <ganttmann@comcast.net> wrote:

>

>I just read Stephen St. Croix's last column in Mix magazine. I suppose I should still be pissed that us Paris users got the short end of the stick, but the truth is I've been reading his column almost since it began. He made me laugh, he made me mad and he made me think (as much as I'm able at this advanced age!).

>

>This time he made me cry.

>

>Peace,

>

>Ganttas resident "dead horse"...HELL YEAH YOU DO!!!!...i'm sorry i thought it was addressed to me..

On Wed, 7 Jun 2006 13:40:55 -0600, "DJ" <animix_spam-this-ahole_@animas.net> wrote:

>Sooooo.....I don't get to play too?

>

>
>"Neil" <IUOIU@OIU.com> wrote in message news:44872b8e\$1@linux...
>>
>> "Don Nafe" <dnafe@magma.ca> wrote:
>> >got a question about triggering drums in cubase?
>>
>> Check your e-mail.
>>
>> Although posting questions about Cubase isn't exactly off-topic
>> here in the "FormerparisuserswhohavemigratedtocubaseSX"
>> newsgroup.
>>
>> :)
>have you guys seen this? You can rent the video:

<http://www.genghisblues.com/>

unbelievably cool.

-steve

Dedric Terry <dterry@keyofd.net> wrote:
>I have seen him - very cool.
>
>Dedric
>
>On 6/6/06 11:48 PM, in article 448667a4\$1@linux, "Aaron Allen"
><nospam@not_here.dude> wrote:
>
>> Jeff Coffin.. have you seen the video with Tuvon the throat singer Dedric?
>> Dude sings multiple pitches at the same time.
>>
>> AA
>>
>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>> news:C0ABC1B2.11BE%dterry@keyofd.net...
>>> No doubt. Bela is phenomenal.
>>>
>>> Yes, Future man - he is on there. I was never a fan of the midi drum
>>> controllers, but he does it right, and more. Great DVD. The sax/wind
>>> player played (if I recall correctly) two penny whistles at the same
time.
>>> Also a very cool tune with a fantastic tabla player.
>>>
>>> One thing I love about these guys is the technical acrobatics they perform
>>> are very musical, not just for the show.
>>>

>>> Dedric
>>>
>>> On 6/6/06 5:49 AM, in article 44855cc0@linux, "Rich Lamanna"
>>> <richard.lamanna@verizon.net> wrote:
>>>
>>>> Dedric, Bela Fleck has redefined banjo playing. Was percussion man,
or
>>>> whatever the heck his name is, on this dvd? You know the dude who plays
>>>> that
>>>> weird percussion midi thing.
>>>>
>>>> Rich
>>>>
>>>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>>>> news:C0AA24DC.1151%dterry@keyofd.net...
>>>>> Saw this on a friend's DVD of this concert. Amazing doesn't begin
to
>>>>> describe it. Victor is incredible, and then some. Bela and the rest
of
>>>> the
>>>>> band aren't bad either. ;-)
>>>>>
>>>>> Dedric
>>>>>
>>>>> On 6/5/06 5:49 AM, in article 44840b35@linux, "Rich Lamanna"
>>>>> <richard.lamanna@verizon.net> wrote:
>>>>>
>>>>>> This is a most impressive bass solo of Amazing Grace by Victor Wooten.
>>>> It's
>>>>>> just Jaco and Victor, "ain't no one else, they're holding it down."
>>>>>>
>>>>>> <http://www.youtube.com/watch?v=iYINlz4MagA>
>>>>>>
>>>>>> Rich
>>>>>>
>>>>>>
>>>>>>
>>>>
>>>>
>>>
>>
>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> <http://www.polesoft.com/refer.html>
>>
>>
>This is what the iTunes store is missing man, this kind of classic wonder
rock. You can get the 'best of' stuff but so much is missed in getting an

entire album when an album mattered to more than just the artists. I sure wish there was some way of repairing that oversight, but I'm afraid in the world today, ain't happening.

AA

"Tony Benson" <tony@standinghampton.com> wrote in message news:4487261b@linux...

> Completion Backwards Principal. One of my all time favorites. I was never
> into the Dead stuff, so I missed that era. RIP Vince.

>

> Tony

>

>

> "Don Nafe" <dnafe@magma.ca> wrote in message news:4482c8a5@linux...

>> KB player for the Dead and even better yet, the Tubes, died today.

>> Reports

>> are it was suicide but nothing confirmed yet. RIP Vince....

>>

>> http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2006/06/03/MNG4_5J861V4.DTL

>>

>>

>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html> Problem solved. Cubase doesn't always get the right information to

compensate for latency in synced devices (Paris). But it's a little check box to compensate this manually. I'm sample accurate again :-)

Bjorn R

"BR" <nospam@nospam.com> wrote in message news:44823d34\$1@linux...

> I've got solid sync between Paris and Cubase. (Adat sync, two computers,
> RME, Cubase SX 3.0). But the playback from Cubase is constant 91 samples
> ahead of Paris. This happens only on playback. When rendering VSTi's or
> wav's in Cubase, and import it to Paris, it's sample accurate. No plug-ins
> are used in Cubase. Does anybody know this problem?

>

> Bjorn R

>

> I think Don would rather keep what's left of his hair than try one of
your set-ups... ;-)

David.

DJ wrote:

> Sooooo.....I don't get to play too?

>

>

> "Neil" <IUOIU@OIU.com> wrote in message news:44872b8e\$1@linux...

>

>>"Don Nafe" <dnafe@magma.ca> wrote:

>>

>>>got a question about triggering drums in cubase?

>>

>>Check your e-mail.

>>

>>Although posting questions about Cubase isn't exactly off-topic

>>here in the "FormerparisuserswhohavemigratedtocubaseSX"

>>newsgroup.

>>

>>:)

>

>

>This reminds me of the song position pointer days of midi MTC.

AA

"BR" <nospam@nospam.com> wrote in message news:44875152@linux...

> Problem solved. Cubase doesn't always get the right information to

> compensate for latency in synced devices (Paris). But it's a little check

> box to compensate this manually. I'm sample accurate again :-)

>

> Bjorn R

>

>

> "BR" <nospam@nospam.com> wrote in message news:44823d34\$1@linux...

>> I've got solid sync between Paris and Cubase. (Adat sync, two computers,

>> RME, Cubase SX 3.0). But the playback from Cubase is constant 91 samples

>> ahead of Paris. This happens only on playback. When rendering VSTi's or

>> wav's in Cubase, and import it to Paris, it's sample accurate. No

>> plug-ins

>> are used in Cubase. Does anybody know this problem?

>>

>> Bjorn R

>>

>>

>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>Hey All

I thought you should know that my Dad finally passed away from complications due to ALS. He put up one helluva fight

My Dad was a tough but fair military man from the old school yet he mellowed with the times and was a complete push over when he was around his Grandchildren. He never fully agreed with many of the choices I made in life but respected me for pursuing them and was always there when I needed him, which was more than once.

I can proudly say he was a pretty good musician in his day. Tenor sax was his axe of choice but he could wail on piano and during the late 40's and early 50's had at least three bands going, from little combo's to huge big band jazz bands. As he used to say "it kept roast beef on our table when others were eating hamburger"

I had the privilege of playing with him in the eighties when the big band he was in needed a fill in drummer while their drummer recovered from major heart surgery...very cool time indeed and I do believe I earned his respect as a musician, I know my respect for him increased immeasurably.

Another amazing music moment happened when our family went out west to attend my cousin's wedding...Dad's two brothers and their families were all there, as well as my grandmother...anyway the day after the wedding the whole crew went down to my Uncle's basement, hauled out every musical instrument we could get our hands on and started to jam...Dad on sax, my two uncles were on piano and trumpet, my cousins were on organ, guitar and bass and I was on the drums....and there sitting in the corner of the room was my grandmother...with tears of joy running down her cheeks...to say it was magical would be an understatement.

Shortly after Dad was admitted into the hospital I got a chance to sit with him and do that Father and son thing...I had to tell him how I truly felt about him no matter how hard it was...you see Dad was never big on showing emotion or saying I love you but we sure let it all out that day. Tears of sadness, love and joy were shed by the bucketful and I am truly grateful for that day.

In the end he refused the IV that was his life support and after 12 days his body finally gave out.

I will miss the old fart.

Peace

DonVery sad to hear this Don, peace and love buddy.

"Don Nafe" <dnafe@magma.ca> wrote in message news:44877418\$1@linux...

> Hey All

>

> I thought you should know that my Dad finally passed away from complications

> due to ALS. He put up one helluva fight

>

> My Dad was a tough but fair military man from the old school yet he mellowed

> with the times and was a complete push over when he was around his

> Grandchildren. He never fully agreed with many of the choices I made in life

> but respected me for pursuing them and was always there when I needed him,

> which was more than once.

>

> I can proudly say he was a pretty good musician in his day. Tenor sax was

> his axe of choice but he could wail on piano and during the late 40's and

> early 50's had at least three bands going, from little combo's to huge big

> band jazz bands. As he used to say "it kept roast beef on our table when others were eating hamburger"

>

> I had the privilege of playing with him in the eighties when the big band he

> was in needed a fill in drummer while their drummer recovered from major

> heart surgery...very cool time indeed and I do believe I earned his respect

> as a musician, I know my respect for him increased immeasurably.

>

> Another amazing music moment happened when our family went out west to

> attend my cousin's wedding...Dad's two brothers and their families were all

> there, as well as my grandmother...anyway the day after the wedding the

> whole crew went down to my Uncle's basement, hauled out every musical

> instrument we could get our hands on and started to jam...Dad on sax, my two

> uncles were on piano and trumpet, my cousins were on organ, guitar and bass

> and I was on the drums....and there sitting in the corner of the room was my

> grandmother...with tears of joy running down her cheeks...to say it was

> magical would be an understatement.

>

> Shortly after Dad was admitted into the hospital I got a chance to sit with

> him and do that Father and son thing...I had to tell him how I truly felt

> about him no matter how hard it was...you see Dad was never big on showing

> emotion or saying I love you but we sure let it all out that day. Tears of

> sadness, love and joy were shed by the bucketful and I am truly grateful

for
> that day.
>
> In the end he refused the IV that was his life support and after 12 days
his
> body finally gave out.
>
> I will miss the old fart.
>
> Peace
>
> Don
>
>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0013_01C68A78.D46ADE80
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Don,
Your dad sounds like one hell of a fella. You're a lucky
man to have had him as a father. Remember all that matters.

I'll think of both of you tonight.
Tom

"Rob Arsenault" <mani2@NOSPAMnbnet.nb.ca> wrote in message =
news:44877710@linux...
Very sad to hear this Don, peace and love buddy.

"Don Nafe" <dnafe@magma.ca> wrote in message news:44877418\$1@linux...
> Hey All
>
> I thought you should know that my Dad finally passed away from
complications
> due to ALS. He put up one helluva fight
>
> My Dad was a tough but fair military man from the old school yet he
mellowed
> with the times and was a complete push over when he was around his
> Grandchildren. He never fully agreed with many of the choices I made =
in

life
> but respected me for pursuing them and was always there when I needed =
him,
> which was more than once.
>
> I can proudly say he was a pretty good musician in his day. Tenor =
sax was
> his axe of choice but he could wail on piano and during the late =
40's and
> early 50's had at least three bands going, from little combo's to =
huge big
> band jazz bands. As he used to say "it kept roast beef on our table =
when
> others were eating hamburger"
>
> I had the privilege of playing with him in the eighties when the big =
band
he
> was in needed a fill in drummer while their drummer recovered from =
major
> heart surgery...very cool time indeed and I do believe I earned his
respect
> as a musician, I know my respect for him increased immeasurably.
>
> Another amazing music moment happened when our family went out west =
to
> attend my cousin's wedding...Dad's two brothers and their families =
were
all
> there, as well as my grandmother...anyway the day after the wedding =
the
> whole crew went down to my Uncle's basement, hauled out every =
musical
> instrument we could get our hands on and started to jam...Dad on =
sax, my
two
> uncles were on piano and trumpet, my cousins were on organ, guitar =
and
bass
> and I was on the drums....and there sitting in the corner of the =
room was
my
> grandmother...with tears of joy running down her cheeks...to say it =
was
> magical would be an understatement.
>
> Shortly after Dad was admitted into the hospital I got a chance to =
sit

with
> him and do that Father and son thing...I had to tell him how I truly =
felt
> about him no matter how hard it was...you see Dad was never big on =
showing
> emotion or saying I love you but we sure let it all out that day. =
Tears of
> sadness, love and joy were shed by the bucketful and I am truly =
grateful
for
> that day.
>
> In the end he refused the IV that was his life support and after 12 =
days
his
> body finally gave out.
>
> I will miss the old fart.
>
> Peace
>
> Don
>
>
>
>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0013_01C68A78.D46ADE80

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Don,</DIV>

<DIV>Your dad sounds like one hell of a =
fella. =20

You're a lucky

man to have had him as a father. Remember=20

all that matters.

I'll think of both of you = tonight.

Tom

style="padding-right: 0px; padding-left: 5px; margin-left: 5px; border-left: 1px solid black; margin-right: 0px;">

"Rob Arsenault" <=

=

mani2@NOSPAMnbnet.nb.ca> = wrote in=20

message <A =

<news:44877710@linux>>...</DIV>Very sad=20

to hear this Don, peace and love buddy.

"Don Nafe" <A=20

dnafe@magma.ca><A=20

dnafe@magma.ca> wrote in message =

<A=20

[news:44877418\\$1@linux](news:44877418$1@linux)>...
< =

Hey=20

All
< I thought you should know that my Dad finally =

passed away=20

from
complications
< due to ALS. He put up one helluva=20

fight
<
< My Dad was a tough but fair military man from =

the old=20

school yet he
mellowed
< with the times and was a complete =

push over=20

when he was around his
< Grandchildren. He never fully agreed =

with many=20

of the choices I made in
life
< but respected me for pursuing =

them and=20

was always there when I needed him,
< which was more than=20

once.
<
< I can proudly say he was a pretty good musician =

in his=20

day. Tenor sax was
< his axe of choice but he could wail on =

piano and=20

during the late 40's and
< early 50's had at least three bands =

going,=20

from little combo's to huge big
< band jazz bands. As he used to =

say "it=20

kept roast beef on our table when
< others were eating=20

hamburger"
<
< I had the privilege of playing with him in =

the=20

eighties when the big band
he
> was in needed a fill in =
drummer while=20
their drummer recovered from major
> heart surgery...very cool =
time=20
indeed and I do believe I earned his
respect
> as a musician, =
I know=20
my respect for him increased immeasurably.
>
> Another =
amazing=20
music moment happened when our family went out west to
> attend =
my=20
cousin's wedding...Dad's two brothers and their families =
were
all
>=20
there, as well as my grandmother...anyway the day after the wedding=20
the
> whole crew went down to my Uncle's basement, hauled out =
every=20
musical
> instrument we could get our hands on and started to =
jam...Dad=20
on sax, my
two
> uncles were on piano and trumpet, my cousins =
were on=20
organ, guitar and
bass
> and I was on the drums....and there =
sitting=20
in the corner of the room was
my
> grandmother...with tears =
of joy=20
running down her cheeks...to say it was
> magical would be an=20
understatement.
>
> Shortly after Dad was admitted into =
the=20
hospital I got a chance to sit
with
> him and do that Father =
and son=20
thing...I had to tell him how I truly felt
> about him no matter =
how=20
hard it was...you see Dad was never big on showing
> emotion or =
saying I=20
love you but we sure let it all out that day. Tears of
> =
sadness, love=20
and joy were shed by the bucketful and I am truly =
grateful
for
> that=20
day.
>
> In the end he refused the IV that was his life =
support=20
and after 12 days
his
> body finally gave =
out.
>
> I will=20
miss the old fart.
>
> Peace
>
>=20
Don
>
>
>
>
</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY></HTML>

-----=_NextPart_000_0013_01C68A78.D46ADE80--Hey Don, I'm vary sorry to hear about your loss. He sounds like he was a great guy! They just don't make them like that anymore, they were the generation that made this country great!

I went through it in 2000 with my dad, we also got to bond a bit. I've got to say, it was hardest on my mom, she lost the love of her life. I'll pray for you and your family.

Peace

James

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey All

>

>I thought you should know that my Dad finally passed away from complications

>due to ALS. He put up one helluva fight

>

>My Dad was a tough but fair military man from the old school yet he mellowed

>with the times and was a complete push over when he was around his

>Grandchildren. He never fully agreed with many of the choices I made in life

>but respected me for pursing them and was always there when I needed him,

>which was more than once.

>

>I can proudly say he was a pretty good musician in his day. Tenor sax was

>his axe of choice but he could wail on piano and during the late 40's and

>early 50's had at least three bands going, from little combo's to huge big

>band jazz bands. As he used to say "it kept roast beef on our table when

>others were eating hamburger"

>

>I had the privilege of playing with him in the eighties when the big band he

>was in needed a fill in drummer while their drummer recovered from major

>heart surgery...very cool time indeed and I do believe I earned his respect

>as a musician, I know my respect for him increased immeasurably.

>

>Another amazing music moment happened when our family went out west to
>attend my cousin's wedding...Dad's two brothers and their families were
all
>there, as well as my grandmother...anyway the day after the wedding the

>whole crew went down to my Uncle's basement, hauled out every musical
>instrument we could get our hands on and started to jam...Dad on sax, my
two
>uncles were on piano and trumpet, my cousins were on organ, guitar and bass

>and I was on the drums....and there sitting in the corner of the room was
my
>grandmother...with tears of joy running down her cheeks...to say it was

>magical would be an understatement.
>
>Shortly after Dad was admitted into the hospital I got a chance to sit with

>him and do that Father and son thing...I had to tell him how I truly felt

>about him no matter how hard it was...you see Dad was never big on showing

>emotion or saying I love you but we sure let it all out that day. Tears
of
>sadness, love and joy were shed by the bucketful and I am truly grateful
for
>that day.
>
>In the end he refused the IV that was his life support and after 12 days
his
>body finally gave out.
>
>I will miss the old fart.
>
>Peace
>
>Don
>
>
>
>You said it better than I could have. We still have so much to learn from
that generation. Incredible bravery and humility and they are starting to
disappear now. My Dad passed away in 2001.

Hang in there Don. We'll be thinking of you here.

Deej

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:4487807d\$1@linux...

>

> Hey Don, I'm vary sorry to hear about your loss. He sounds like he was a
> great guy! They just don't make them like that anymore, they were the
generation

> that made this country great!

>

> I went through it in 2000 with my dad, we also got to bond a bit. I've
got

> to say, it was hardest on my mom, she lost the love of her life. I'll
pray

> for you and your family.

>

> Peace

>

> James

>

>

> "Don Nafe" <dnafe@magma.ca> wrote:

> >Hey All

> >

> >I thought you should know that my Dad finally passed away from
complications

>

> >due to ALS. He put up one helluva fight

> >

> >My Dad was a tough but fair military man from the old school yet he
mellowed

>

> >with the times and was a complete push over when he was around his

> >Grandchildren. He never fully agreed with many of the choices I made in
> life

> >but respected me for pursing them and was always there when I needed him,

>

> >which was more than once.

> >

> >I can proudly say he was a pretty good musician in his day. Tenor sax was

>

> >his axe of choice but he could wail on piano and during the late 40's and

>

> >early 50's had at least three bands going, from little combo's to huge
big

>

> >band jazz bands. As he used to say "it kept roast beef on our table when

>

> >others were eating hamburger"

> >

> >I had the privilege of playing with him in the eighties when the big band
> he
> >was in needed a fill in drummer while their drummer recovered from major
>
> >heart surgery...very cool time indeed and I do believe I earned his
respect
>
> >as a musician, I know my respect for him increased immeasurably.
> >
> >Another amazing music moment happened when our family went out west to
> >attend my cousin's wedding...Dad's two brothers and their families were
> all
> >there, as well as my grandmother...anyway the day after the wedding the
>
> >whole crew went down to my Uncle's basement, hauled out every musical
> >instrument we could get our hands on and started to jam...Dad on sax, my
> two
> >uncles were on piano and trumpet, my cousins were on organ, guitar and
bass
>
> >and I was on the drums....and there sitting in the corner of the room was
> my
> >grandmother...with tears of joy running down her cheeks...to say it was
>
> >magical would be an understatement.
> >
> >Shortly after Dad was admitted into the hospital I got a chance to sit
with
>
> >him and do that Father and son thing...I had to tell him how I truly felt
>
> >about him no matter how hard it was...you see Dad was never big on
showing
>
> >emotion or saying I love you but we sure let it all out that day. Tears
> of
> >sadness, love and joy were shed by the bucketful and I am truly grateful
> for
> >that day.
> >
> >In the end he refused the IV that was his life support and after 12 days
> his
> >body finally gave out.
> >
> >I will miss the old fart.
> >
> >Peace
> >

> >Don

> >

> >

> >

> >

>Sorry to hear that Don. Sounds like you were very lucky to have him.

-Carl Amburn

"Don Nafe" <dnafe@magma.ca> wrote in message news:44877418\$1@linux...

> Hey All

>

> I thought you should know that my Dad finally passed away from complications

> due to ALS. He put up one helluva fight

>

> My Dad was a tough but fair military man from the old school yet he mellowed

> with the times and was a complete push over when he was around his

> Grandchildren. He never fully agreed with many of the choices I made in life

> but respected me for pursuing them and was always there when I needed him,

> which was more than once.

>

> I can proudly say he was a pretty good musician in his day. Tenor sax was

> his axe of choice but he could wail on piano and during the late 40's and

> early 50's had at least three bands going, from little combo's to huge big

> band jazz bands. As he used to say "it kept roast beef on our table when

> others were eating hamburger"

>

> I had the privilege of playing with him in the eighties when the big band he

> was in needed a fill in drummer while their drummer recovered from major

> heart surgery...very cool time indeed and I do believe I earned his

respect

> as a musician, I know my respect for him increased immeasurably.

>

> Another amazing music moment happened when our family went out west to

> attend my cousin's wedding...Dad's two brothers and their families were

all

> there, as well as my grandmother...anyway the day after the wedding the

> whole crew went down to my Uncle's basement, hauled out every musical

> instrument we could get our hands on and started to jam...Dad on sax, my

two

> uncles were on piano and trumpet, my cousins were on organ, guitar and

bass

> and I was on the drums....and there sitting in the corner of the room was

my

> grandmother...with tears of joy running down her cheeks...to say it was
> magical would be an understatement.
>
> Shortly after Dad was admitted into the hospital I got a chance to sit
with
> him and do that Father and son thing...I had to tell him how I truly felt
> about him no matter how hard it was...you see Dad was never big on showing
> emotion or saying I love you but we sure let it all out that day. Tears of
> sadness, love and joy were shed by the bucketful and I am truly grateful
for
> that day.
>
> In the end he refused the IV that was his life support and after 12 days
his
> body finally gave out.
>
> I will miss the old fart.
>
> Peace
>
> Don
>
>
>
>My Dad passed a couple of years back...

He saw the famous Sinatra / Goodman show at the Paramount in
NYC that launched Frank's career, and actually met Frank on the
street before the show. Was a jazz fan in NYC all through the
30's to the 50's, a time I can only dream of. Worked 3 jobs to
send us to college so we could come home and tell him how dumb
he was...

I will tolerate about 1/10 of the crap from my kids that he put up
with from me... He guarded German POW's in WWII. I play with
audio gear...

And yeah, he was still a PITA bigtime.

He had quite a life, my dad.

It's hard, man. I will see him again though.

Best wishes to you and yours in this difficult time.

DCWow, Don... sorry to hear that. Thanks for letting us know him
just a little bit by posting what I thought was a great
tribute to your dad.

Neill sorry to hear about that Don.. My condolence to you and your family..LaMont

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey All

>

>I thought you should know that my Dad finally passed away from complications

>due to ALS. He put up one helluva fight

>

>My Dad was a tough but fair military man from the old school yet he mellowed

>with the times and was a complete push over when he was around his

>Grandchildren. He never fully agreed with many of the choices I made in life

>but respected me for pursuing them and was always there when I needed him,

>which was more than once.

>

>I can proudly say he was a pretty good musician in his day. Tenor sax was

>his axe of choice but he could wail on piano and during the late 40's and

>early 50's had at least three bands going, from little combo's to huge big

>band jazz bands. As he used to say "it kept roast beef on our table when

>others were eating hamburger"

>

>I had the privilege of playing with him in the eighties when the big band he

>was in needed a fill in drummer while their drummer recovered from major

>heart surgery...very cool time indeed and I do believe I earned his respect

>as a musician, I know my respect for him increased immeasurably.

>

>Another amazing music moment happened when our family went out west to

>attend my cousin's wedding...Dad's two brothers and their families were all

>there, as well as my grandmother...anyway the day after the wedding the

>whole crew went down to my Uncle's basement, hauled out every musical

>instrument we could get our hands on and started to jam...Dad on sax, my two

>uncles were on piano and trumpet, my cousins were on organ, guitar and bass

>and I was on the drums....and there sitting in the corner of the room was

my
>grandmother...with tears of joy running down her cheeks...to say it was

>magical would be an understatement.
>
>Shortly after Dad was admitted into the hospital I got a chance to sit with

>him and do that Father and son thing...I had to tell him how I truly felt

>about him no matter how hard it was...you see Dad was never big on showing

>emotion or saying I love you but we sure let it all out that day. Tears
of
>sadness, love and joy were shed by the bucketful and I am truly grateful
for
>that day.
>
>In the end he refused the IV that was his life support and after 12 days
his
>body finally gave out.
>
>I will miss the old fart.
>
>Peace
>
>Don
>
>
>
>I don't know what to say.

Thinking of you and yours.

Cheers,
Kim.

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey All
>
>I thought you should know that my Dad finally passed away from complications

>due to ALS. He put up one helluva fight
>
>My Dad was a tough but fair military man from the old school yet he mellowed

>with the times and was a complete push over when he was around his
>Grandchildren. He never fully agreed with many of the choices I made in
life

>but respected me for pursuing them and was always there when I needed him,
>which was more than once.
>
>I can proudly say he was a pretty good musician in his day. Tenor sax was
>his axe of choice but he could wail on piano and during the late 40's and
>early 50's had at least three bands going, from little combo's to huge big
>band jazz bands. As he used to say "it kept roast beef on our table when
>others were eating hamburger"
>
>I had the privilege of playing with him in the eighties when the big band
he
>was in needed a fill in drummer while their drummer recovered from major
>heart surgery...very cool time indeed and I do believe I earned his respect
>as a musician, I know my respect for him increased immeasurably.
>
>Another amazing music moment happened when our family went out west to
>attend my cousin's wedding...Dad's two brothers and their families were
all
>there, as well as my grandmother...anyway the day after the wedding the
>whole crew went down to my Uncle's basement, hauled out every musical
>instrument we could get our hands on and started to jam...Dad on sax, my
two
>uncles were on piano and trumpet, my cousins were on organ, guitar and bass
>and I was on the drums....and there sitting in the corner of the room was
my
>grandmother...with tears of joy running down her cheeks...to say it was
>magical would be an understatement.
>
>Shortly after Dad was admitted into the hospital I got a chance to sit with
>him and do that Father and son thing...I had to tell him how I truly felt
>about him no matter how hard it was...you see Dad was never big on showing
>emotion or saying I love you but we sure let it all out that day. Tears
of
>sadness, love and joy were shed by the bucketful and I am truly grateful
for

>that day.
>
>In the end he refused the IV that was his life support and after 12 days
his
>body finally gave out.
>
>I will miss the old fart.
>
>Peace
>
>Don
>
>
>
>Yep, but this time it's stable. Kind of fascinating though, that Cubase
tries to compensate the latency in the whole chain, not only plug-ins and
buffers. (And only miss with a few samples).

Bjorn R

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:448771c6\$1@linux...
> This reminds me of the song position pointer days of midi MTC.
> AA
>
> "BR" <nospam@nospam.com> wrote in message news:44875152@linux...
> > Problem solved. Cubase doesn't always get the right information to
> > compensate for latency in synced devices (Paris). But it's a little
check
> > box to compensate this manually. I'm sample accurate again :-)
> >
> > Bjorn R
> >
> >
> > "BR" <nospam@nospam.com> wrote in message news:44823d34\$1@linux...
> >> I've got solid sync between Paris and Cubase. (Adat sync, two
computers,
> >> RME, Cubase SX 3.0). But the playback from Cubase is constant 91
samples
> >> ahead of Paris. This happens only on playback. When rendering VSTi's or
> >> wav's in Cubase, and import it to Paris, it's sample accurate. No
> >> plug-ins
> >> are used in Cubase. Does anybody know this problem?
> >>
> >> Bjorn R
> >>
> >>

> >
> >
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>Don,

both candy and i send you our condolences for your loss. your letter proves that it is never to late to say the things that need to be said. i'm glad that you and your father were able to share your long known but seldom spoken truth

peace
rick

On Wed, 7 Jun 2006 20:54:17 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>Hey All
>
>I thought you should know that my Dad finally passed away from complications
>due to ALS. He put up one helluva fight
>
>My Dad was a tough but fair military man from the old school yet he mellowed
>with the times and was a complete push over when he was around his
>Grandchildren. He never fully agreed with many of the choices I made in life
>but respected me for pursing them and was always there when I needed him,
>which was more than once.
>
>I can proudly say he was a pretty good musician in his day. Tenor sax was
>his axe of choice but he could wail on piano and during the late 40's and
>early 50's had at least three bands going, from little combo's to huge big
>band jazz bands. As he used to say "it kept roast beef on our table when
>others were eating hamburger"
>
>I had the privilege of playing with him in the eighties when the big band he
>was in needed a fill in drummer while their drummer recovered from major
>heart surgery...very cool time indeed and I do believe I earned his respect
>as a musician, I know my respect for him increased immeasurably.
>
>Another amazing music moment happened when our family went out west to
>attend my cousin's wedding...Dad's two brothers and their families were all
>there, as well as my grandmother...anyway the day after the wedding the
>whole crew went down to my Uncle's basement, hauled out every musical
>instrument we could get our hands on and started to jam...Dad on sax, my two
>uncles were on piano and trumpet, my cousins were on organ, guitar and bass
>and I was on the drums....and there sitting in the corner of the room was my

>grandmother...with tears of joy running down her cheeks...to say it was
>magical would be an understatement.
>
>Shortly after Dad was admitted into the hospital I got a chance to sit with
>him and do that Father and son thing...I had to tell him how I truly felt
>about him no matter how hard it was...you see Dad was never big on showing
>emotion or saying I love you but we sure let it all out that day. Tears of
>sadness, love and joy were shed by the bucketful and I am truly grateful for
>that day.
>
>In the end he refused the IV that was his life support and after 12 days his
>body finally gave out.
>
>I will miss the old fart.
>
>Peace
>
>Don
>
>
>Hey Don,

Very sorry to hear about your loss. Thanks for giving us an insight into your dad's life.

In addition to your musical talents, you are a compelling writer. Just two of many reasons for him to be very proud of his son.

Cheers,
-Jamie
<http://www.JamieKrutz.com>

Don Nafe wrote:

> Hey All
>
> I thought you should know that my Dad finally passed away from complications
> due to ALS. He put up one helluva fight
>
> My Dad was a tough but fair military man from the old school yet he mellowed
> with the times and was a complete push over when he was around his
> Grandchildren. He never fully agreed with many of the choices I made in life
> but respected me for pursuing them and was always there when I needed him,
> which was more than once.
>
> I can proudly say he was a pretty good musician in his day. Tenor sax was
> his axe of choice but he could wail on piano and during the late 40's and

> early 50's had at least three bands going, from little combo's to huge big
 > band jazz bands. As he used to say "it kept roast beef on our table when
 > others were eating hamburger"
 >
 > I had the privilege of playing with him in the eighties when the big band he
 > was in needed a fill in drummer while their drummer recovered from major
 > heart surgery...very cool time indeed and I do believe I earned his respect
 > as a musician, I know my respect for him increased immeasurably.
 >
 > Another amazing music moment happened when our family went out west to
 > attend my cousin's wedding...Dad's two brothers and their families were all
 > there, as well as my grandmother...anyway the day after the wedding the
 > whole crew went down to my Uncle's basement, hauled out every musical
 > instrument we could get our hands on and started to jam...Dad on sax, my two
 > uncles were on piano and trumpet, my cousins were on organ, guitar and bass
 > and I was on the drums....and there sitting in the corner of the room was my
 > grandmother...with tears of joy running down her cheeks...to say it was
 > magical would be an understatement.
 >
 > Shortly after Dad was admitted into the hospital I got a chance to sit with
 > him and do that Father and son thing...I had to tell him how I truly felt
 > about him no matter how hard it was...you see Dad was never big on showing
 > emotion or saying I love you but we sure let it all out that day. Tears of
 > sadness, love and joy were shed by the bucketful and I am truly grateful for
 > that day.
 >
 > In the end he refused the IV that was his life support and after 12 days his
 > body finally gave out.
 >
 > I will miss the old fart.
 >
 > Peace
 >
 > Don
 >
 >
 >
 >Okay for those of you who might be interested...I am triggering NI Battery
 inside of Cubase with pads via a Roland PM 16 interface module all of which
 is routed to paris via lightpipe from my Dakota card....and I am getting
 around a 50 ms delay between hitting the pad and the sound coming out of the
 speakers.

So my question to Neil was, did he experience any sort of latency like this
 when laying down the midi drum track on his latest project?

And

If he knew of a way to reduce this latency inside Cubase or the Dakota sound card

I have another module coming today so I have a work around but I'd still like to know if I can reduce this latency?

Don

"Don Nafe" <dnafe@magma.ca> wrote in message news:44871ab7\$1@linux...
> got a question about triggering drums in cubase?

>

>

>My sincerest condolences on the loss of your father.

TyroneThis could be midi latency. Have you tried a different controller?

Deej

"Don Nafe" <dnafe@magma.ca> wrote in message news:44880c2c@linux...

> Okay for those of you who might be interested...I am triggering NI Battery

> inside of Cubase with pads via a Roland PM 16 interface module all of which

> is routed to paris via lightpipe from my Dakota card....and I am getting

> around a 50 ms delay between hitting the pad and the sound coming out of the

> speakers.

>

> So my question to Neil was, did he experience any sort of latency like this

> when laying down the midi drum track on his latest project?

>

> And

>

> If he knew of a way to reduce this latency inside Cubase or the Dakota sound

> card

>

> I have another module coming today so I have a work around but I'd still

> like to know if I can reduce this latency?

>

> Don

>

>

> "Don Nafe" <dnafe@magma.ca> wrote in message news:44871ab7\$1@linux...

> > got a question about triggering drums in cubase?

> >

> >

> >

>

>Let's get something straight. Neither Tom Petty nor his publishing company have made any accusations. IMO, these are the only parties that could possibly make a charge as this. The only person that seems to have a problem with this is some low-life DJ with too much time on his hands. He even took the time to match the tempos of the two songs to make them sound even more similar. Its total BS.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:44866f73\$1@linux...

>

> I saw this on gearslutz.com, thought it was kind of interesting. Check
> out
> the MP3.

>

> <http://gearslutz.com/board/showthread.php?t=73062&highlight>

>

>

> <http://www.jared-morris.com/blog/petty.mp3Don>,
My deepest condolences to you and yours. I only hope I get the chance to
tell my Dad how I really feel. It's tough being sentimental with these old
farts but we love them dearly. I'm sure your Dad was extraordinary.

godspeed,
John

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey All

>

>I thought you should know that my Dad finally passed away from complications

>due to ALS. He put up one helluva fight

>

>My Dad was a tough but fair military man from the old school yet he mellowed

>with the times and was a complete push over when he was around his

>Grandchildren. He never fully agreed with many of the choices I made in
life

>but respected me for pursuing them and was always there when I needed him,

>which was more than once.

>

>I can proudly say he was a pretty good musician in his day. Tenor sax was

>his axe of choice but he could wail on piano and during the late 40's and

>early 50's had at least three bands going, from little combo's to huge big
>band jazz bands. As he used to say "it kept roast beef on our table when
>others were eating hamburger"
>
>I had the privilege of playing with him in the eighties when the big band
he
>was in needed a fill in drummer while their drummer recovered from major
>heart surgery...very cool time indeed and I do believe I earned his respect

>as a musician, I know my respect for him increased immeasurably.
>
>Another amazing music moment happened when our family went out west to
>attend my cousin's wedding...Dad's two brothers and their families were
all
>there, as well as my grandmother...anyway the day after the wedding the

>whole crew went down to my Uncle's basement, hauled out every musical
>instrument we could get our hands on and started to jam...Dad on sax, my
two
>uncles were on piano and trumpet, my cousins were on organ, guitar and bass

>and I was on the drums....and there sitting in the corner of the room was
my
>grandmother...with tears of joy running down her cheeks...to say it was

>magical would be an understatement.
>
>Shortly after Dad was admitted into the hospital I got a chance to sit with

>him and do that Father and son thing...I had to tell him how I truly felt

>about him no matter how hard it was...you see Dad was never big on showing

>emotion or saying I love you but we sure let it all out that day. Tears
of
>sadness, love and joy were shed by the bucketful and I am truly grateful
for
>that day.
>
>In the end he refused the IV that was his life support and after 12 days
his
>body finally gave out.
>
>I will miss the old fart.
>

>Peace

>

>Don

>

>

>

>Peace to you and your family Don.

Pete

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey All

>

>I thought you should know that my Dad finally passed away from complications

>due to ALS. He put up one helluva fight

>

>My Dad was a tough but fair military man from the old school yet he mellowed

>with the times and was a complete push over when he was around his

>Grandchildren. He never fully agreed with many of the choices I made in
life

>but respected me for pursuing them and was always there when I needed him,

>which was more than once.

>

>I can proudly say he was a pretty good musician in his day. Tenor sax was

>his axe of choice but he could wail on piano and during the late 40's and

>early 50's had at least three bands going, from little combo's to huge big

>band jazz bands. As he used to say "it kept roast beef on our table when

>others were eating hamburger"

>

>I had the privilege of playing with him in the eighties when the big band
he

>was in needed a fill in drummer while their drummer recovered from major

>heart surgery...very cool time indeed and I do believe I earned his respect

>as a musician, I know my respect for him increased immeasurably.

>

>Another amazing music moment happened when our family went out west to

>attend my cousin's wedding...Dad's two brothers and their families were
all

>there, as well as my grandmother...anyway the day after the wedding the

>whole crew went down to my Uncle's basement, hauled out every musical
>instrument we could get our hands on and started to jam...Dad on sax, my
two
>uncles were on piano and trumpet, my cousins were on organ, guitar and bass

>and I was on the drums....and there sitting in the corner of the room was
my
>grandmother...with tears of joy running down her cheeks...to say it was

>magical would be an understatement.
>
>Shortly after Dad was admitted into the hospital I got a chance to sit with

>him and do that Father and son thing...I had to tell him how I truly felt

>about him no matter how hard it was...you see Dad was never big on showing

>emotion or saying I love you but we sure let it all out that day. Tears
of
>sadness, love and joy were shed by the bucketful and I am truly grateful
for
>that day.
>
>In the end he refused the IV that was his life support and after 12 days
his
>body finally gave out.
>
>I will miss the old fart.
>
>Peace
>
>Don
>
>
>
>Hi Don,

Nina and I, our hearts are with you, and your family, today. Much
empathy. Much sympathy.

Peace

jef & nina knight

Don Nafe wrote:

>Hey All

>

>I thought you should know that my Dad finally passed away from complications

>due to ALS. He put up one helluva fight

>

>My Dad was a tough but fair military man from the old school yet he mellowed

>with the times and was a complete push over when he was around his

>Grandchildren. He never fully agreed with many of the choices I made in life

>but respected me for pursuing them and was always there when I needed him,

>which was more than once.

>

>I can proudly say he was a pretty good musician in his day. Tenor sax was

>his axe of choice but he could wail on piano and during the late 40's and

>early 50's had at least three bands going, from little combo's to huge big

>band jazz bands. As he used to say "it kept roast beef on our table when

>others were eating hamburger"

>

>I had the privilege of playing with him in the eighties when the big band he

>was in needed a fill in drummer while their drummer recovered from major

>heart surgery...very cool time indeed and I do believe I earned his respect

>as a musician, I know my respect for him increased immeasurably.

>

>Another amazing music moment happened when our family went out west to

>attend my cousin's wedding...Dad's two brothers and their families were all

>there, as well as my grandmother...anyway the day after the wedding the

>whole crew went down to my Uncle's basement, hauled out every musical

>instrument we could get our hands on and started to jam...Dad on sax, my two

>uncles were on piano and trumpet, my cousins were on organ, guitar and bass

>and I was on the drums....and there sitting in the corner of the room was my

>grandmother...with tears of joy running down her cheeks...to say it was

>magical would be an understatement.

>

>Shortly after Dad was admitted into the hospital I got a chance to sit with

>him and do that Father and son thing...I had to tell him how I truly felt

>about him no matter how hard it was...you see Dad was never big on showing

>emotion or saying I love you but we sure let it all out that day. Tears of

>sadness, love and joy were shed by the bucketful and I am truly grateful for

>that day.

>

>In the end he refused the IV that was his life support and after 12 days his

>body finally gave out.

>

>I will miss the old fart.

>

>Peace

>

>Don

>

>

>

>

>

>Hi Don,

The delay in playing VSTi's in real time is a direct result of the sound card buffer settings. Unfortunately, "direct monitoring" is not available for native instruments as the audio card DSP is not responsible for generating them. You would have to lower the audio card buffers to their minimum value to get close to playable latency.

The drawback here is that the computers capability is drastically reduced... you will get fewer tracks and processing. This would probably be fine for playing in initial "bed tracks" but if you tried to play on top of a bunch of existing tracks, your computer would grind to a halt.

David.

Don Nafe wrote:

> Okay for those of you who might be interested...I am triggering NI Battery
> inside of Cubase with pads via a Roland PM 16 interface module all of which
> is routed to paris via lightpipe from my Dakota card....and I am getting
> around a 50 ms delay between hitting the pad and the sound coming out of the
> speakers.

>

> So my question to Neil was, did he experience any sort of latency like this
> when laying down the midi drum track on his latest project?

>

> And

>

> If he knew of a way to reduce this latency inside Cubase or the Dakota sound
> card

>

> I have another module coming today so I have a work around but I'd still
> like to know if I can reduce this latency?

>

> Don

>

>

> "Don Nafe" <dnafe@magma.ca> wrote in message news:44871ab7\$1@linux...

>

>>got a question about triggering drums in cubase?

>>

>>

>>

>
>
>My heartfelt condolences to you and yours.

Regards,

David.

Don Nafe wrote:

> Hey All
>
> I thought you should know that my Dad finally passed away from complications
> due to ALS. He put up one helluva fight
>
> My Dad was a tough but fair military man from the old school yet he mellowed
> with the times and was a complete push over when he was around his
> Grandchildren. He never fully agreed with many of the choices I made in life
> but respected me for pursuing them and was always there when I needed him,
> which was more than once.
>
> I can proudly say he was a pretty good musician in his day. Tenor sax was
> his axe of choice but he could wail on piano and during the late 40's and
> early 50's had at least three bands going, from little combo's to huge big
> band jazz bands. As he used to say "it kept roast beef on our table when
> others were eating hamburger"
>
> I had the privilege of playing with him in the eighties when the big band he
> was in needed a fill in drummer while their drummer recovered from major
> heart surgery...very cool time indeed and I do believe I earned his respect
> as a musician, I know my respect for him increased immeasurably.
>
> Another amazing music moment happened when our family went out west to
> attend my cousin's wedding...Dad's two brothers and their families were all
> there, as well as my grandmother...anyway the day after the wedding the
> whole crew went down to my Uncle's basement, hauled out every musical
> instrument we could get our hands on and started to jam...Dad on sax, my two
> uncles were on piano and trumpet, my cousins were on organ, guitar and bass
> and I was on the drums....and there sitting in the corner of the room was my
> grandmother...with tears of joy running down her cheeks...to say it was
> magical would be an understatement.
>
> Shortly after Dad was admitted into the hospital I got a chance to sit with
> him and do that Father and son thing...I had to tell him how I truly felt
> about him no matter how hard it was...you see Dad was never big on showing
> emotion or saying I love you but we sure let it all out that day. Tears of
> sadness, love and joy were shed by the bucketful and I am truly grateful for
> that day.

>
> In the end he refused the IV that was his life support and after 12 days his
> body finally gave out.
>
> I will miss the old fart.
>
> Peace
>
> Don
>
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4488347a@linux...
> This could be midi latency. Have you tried a different controller?
>
> Deej

Didn't have any problems with my keyboard inputing drums, only when I went
from the pads to the interface, to cubase. Weird...just that extra step
seems to be the problem...I'll have a regular module this evening to use and
I'll see if the latency is still there...either way I'll monitor off the new
module and let cubase record the midi and I'll use that for the actual drum
sounds for the tracks...confused yet?

Don

>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:44880c2c@linux...
>> Okay for those of you who might be interested...I am triggering NI
>> Battery
>> inside of Cubase with pads via a Roland PM 16 interface module all of
> which
>> is routed to paris via lightpipe from my Dakota card....and I am getting
>> around a 50 ms delay between hitting the pad and the sound coming out of
> the
>> speakers.
>>
>> So my question to Neil was, did he experience any sort of latency like
> this
>> when laying down the midi drum track on his latest project?
>>
>> And
>>
>> If he knew of a way to reduce this latency inside Cubase or the Dakota
> sound
>> card

>>
>> I have another module coming today so I have a work around but I'd still
>> like to know if I can reduce this latency?
>>
>> Don
>>
>>
>> "Don Nafe" <dnafe@magma.ca> wrote in message news:44871ab7\$1@linux...
>> > got a question about triggering drums in cubase?
>> >
>> >
>> >
>>
>>
>
>A lot of that is going to be your PM16 I bet. I remember mine as being slow
as molassis, however it does some of the coolest things so I haven't been
able to sell it off yet. Have you another trigger convertor you can try?

AA

"Don Nafe" <dnafe@magma.ca> wrote in message news:44880c2c@linux...
> Okay for those of you who might be interested...I am triggering NI Battery
> inside of Cubase with pads via a Roland PM 16 interface module all of
> which is routed to paris via lightpipe from my Dakota card....and I am
> getting around a 50 ms delay between hitting the pad and the sound coming
> out of the speakers.
>
> So my question to Neil was, did he experience any sort of latency like
> this when laying down the midi drum track on his latest project?
>
> And
>
> If he knew of a way to reduce this latency inside Cubase or the Dakota
> sound card
>
> I have another module coming today so I have a work around but I'd still
> like to know if I can reduce this latency?
>
> Don
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:44871ab7\$1@linux...
>> got a question about triggering drums in cubase?
>>
>>
>>

>
>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

<http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform-s-Jump-Bluegrass-Style!-Video.html> I heard a clip of this on the radio this morning.... REALLY bad...

David.

DJ wrote:

> <http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform-s-Jump-Bluegrass-Style!-Video.html>
>
>

> I'm looking for my deer rifle just in case he shows up around here. We have a lot of bluegrass players in this area that might tempt him.

"EK Sound" <askme@nospam.com> wrote in message news:448857de@linux...

> I heard a clip of this on the radio this morning.... REALLY bad...

>

> David.

>

> DJ wrote:

> >

> <http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform-s-Jump-Bluegrass-Style!-Video.html>
> >

> >

> > I'm not sure if that's iTunes doing or something to do with the beauracracy of the industry. I mean, it would be to iTunes benefit to have all the songs and complete albums of everything it could get, so it must have to do with getting everyone involved in sharing the money to agree. It is annoying to only be able to download "partial" albums sometimes. I've had Completion Backwards Principal and Inside/Outside on cd for years. Even had them signed by the band in the early 90's. The only original members at that time we're Roger Steen and Rick Anderson.

Led Zeppelin's not available on iTunes, and I ran across Houses Of The Holy and IV at Sam's Club last weekend. I've had those on vinyl for ever but had never picked up the cd's. Got em' now!

Tony

"Aaron Allen" <nospam@not_here.dude> wrote in message news:44875104\$1@linux...

> This is what the iTUNES store is missing man, this kind of classic wonder
> rock. You can get the 'best of' stuff but so much is missed in getting an
> entire album when an album mattered to more than just the artists. I sure
> wish there was some way of repairing that oversight, but I'm afraid in the
> world today, ain't happening.
> AA
>
>
> "Tony Benson" <tony@standinghampton.com> wrote in message
> news:4487261b@linux...
>> Completion Backwards Principal. One of my all time favorites. I was never
>> into the Dead stuff, so I missed that era. RIP Vince.
>>
>> Tony
>>
>>
>> "Don Nafe" <dnafe@magma.ca> wrote in message news:4482c8a5@linux...
>>> KB player for the Dead and even better yet, the Tubes, died today.
>>> Reports
>>> are it was suicide but nothing confirmed yet. RIP Vince....
>>>
>>> http://sfgate.com/cgi-bin/article.cgi?f=/c/a/2006/06/03/MNG4_5J861V4.DTL
>>>
>>>
>>
>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
> Sorry to hear about your dad's passing Don. My thoughts are with you.

Tony

"Don Nafe" <dnafe@magma.ca> wrote in message news:44877418\$1@linux...
> Hey All
>
> I thought you should know that my Dad finally passed away from
> complications due to ALS. He put up one helluva fight
>
> My Dad was a tough but fair military man from the old school yet he
> mellowed with the times and was a complete push over when he was around
> his Grandchildren. He never fully agreed with many of the choices I made
> in life but respected me for pursuing them and was always there when I
> needed him, which was more than once.
>
> I can proudly say he was a pretty good musician in his day. Tenor sax was

> his axe of choice but he could wail on piano and during the late 40's and
> early 50's had at least three bands going, from little combo's to huge big
> band jazz bands. As he used to say "it kept roast beef on our table when
> others were eating hamburger"
>
> I had the privilege of playing with him in the eighties when the big band
> he was in needed a fill in drummer while their drummer recovered from
> major heart surgery...very cool time indeed and I do believe I earned his
> respect as a musician, I know my respect for him increased immeasurably.
>
> Another amazing music moment happened when our family went out west to
> attend my cousin's wedding...Dad's two brothers and their families were
> all there, as well as my grandmother...anyway the day after the wedding
> the whole crew went down to my Uncle's basement, hauled out every musical
> instrument we could get our hands on and started to jam...Dad on sax, my
> two uncles were on piano and trumpet, my cousins were on organ

Subject: Re: Anyone have the Paris software signal flow chart?
Posted by [wmarkwilson_](#) on Thu, 11 May 2006 22:05:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

, guitar and
> bass and I was on the drums....and there sitting in the corner of the room
> was my grandmother...with tears of joy running down her cheeks...to say it
> was magical would be an understatement.
>
> Shortly after Dad was admitted into the hospital I got a chance to sit
> with him and do that Father and son thing...I had to tell him how I truly
> felt about him no matter how hard it was...you see Dad was never big on
> showing emotion or saying I love you but we sure let it all out that day.
> Tears of sadness, love and joy were shed by the bucketful and I am truly
> grateful for that day.
>
> In the end he refused the IV that was his life support and after 12 days
> his body finally gave out.
>
> I will miss the old fart.
>
> Peace
>
> Don
>
>
>
>Funny, Dave is starting to look a LOT like Pat Boone...

Dave may as well go out and perform Opera.

Subject: Re: Anyone have the Paris software signal flow chart?

Posted by [Deej \[1\]](#) on Thu, 11 May 2006 22:48:11 GMT

[View Forum Message](#) <> [Reply to Message](#)

He has as much chance
of pulling that off as he does bluegrass.

The pisser is that you will likely never see Del McCoury on one of
these shows.

Oh, and Del could actually pull off a Bluegrass version of that tune...

DC

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

> [http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform](http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform-s-Jump-Bluegrass-Style!-Video.html)
> [s-Jump-Bluegrass-Style!-Video.html](http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform-s-Jump-Bluegrass-Style!-Video.html)

>

>"DC" <dc@davesnothere.org> wrote:

>Dave may as well go out and perform Opera. He has as much chance
>of pulling that off as he does bluegrass.

What the hell is bluegrass???

Do

Subject: Re: Here's the PDF version of the graphic

Posted by [jef knight\[1\]](#) on Thu, 11 May 2006 23:51:03 GMT

[View Forum Message](#) <> [Reply to Message](#)

[etersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform](http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform) target="_blank">

<http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform>

>[s-Jump-Bluegrass-Style!-Video.html](http://www.petersreviews.com/index.php?/archives/1762-David-Lee-Roth-Perform-s-Jump-Bluegrass-Style!-Video.html)

>

>"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:

>

>"Kip" <fender36@cox.net> wrote:

>>

>>2 mecs

>>3 cards

>>Lucid GENx-96

>>

>>how would i hook this up?

&

Subject: Re: Here's the PDF version of the graphic
Posted by [Rob Arsenault](#) on Fri, 12 May 2006 03:58:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
quote>
  </blockquote>
  <pre wrap="">
  </pre>
</blockquote>
<pre wrap=""><!---->
</pre>
</blockquote>
</body>
</html>
```

-----080009040008080605090402--I'll try to connect the dots. David Lee Roth has had many interests including martial arts, where he has competed internationally. He has also had interests in different genres of music, that is one of many reasons he is no longer in VH, according the Eddie and Alex VH.

Because of musicians having the same manager, agents, A&R gu
